IN THIS ISSUE: **ANNOTATIONS ON THE SYMPHONIES OF MAHLER (Finis)**
By Edna Richolson Sollitt

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Andre photo, Paris

EIDÉ NORÉNA

(As Antonia in Tales of Hoffmann)

Singing Recitals in Washington, D. C. (January 17), Boston (February 6), New York (February 10), Rejoins the Metropolitan Opera This Month.

CLAUDIA MUZIO
as Santuzza, the second rôle she sang at the Metropolitan Opera on January 10. (Photo by Daguerre, Chicago.)

OSSIP GABRILOWITSCH and ALBERT SPALDING
are giving the entire cycle of Beethoven sonatas for piano and violin in three recitals at Town Hall, New York, on January 7, February 8 and March 5.

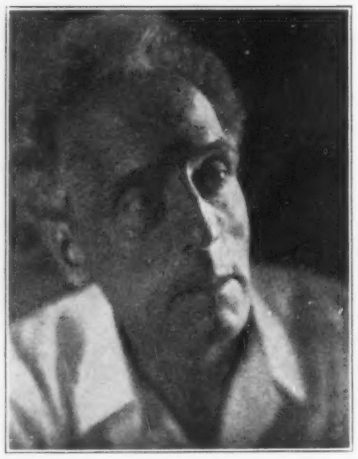
SIGISMOND STOJOWSKI,
pianist and composer. Several of his works, together with compositions by Chopin and Paderewski, were heard in a musical program which followed a reception tendered General Joseph Haller, one time commander of the Polish Army, by the Polish Circle on January 9. (Photo by Apeda.)

MARY LEWIS,
soprano, gives her Town Hall recital in New York on January 29. (Photo © G. Maillard-Kesslere.)

VLADIMIR HOROWITZ, NATHAN MILSTEIN, GREGOR PIATIGORSKY, ARTURO TOSCANINI and BERNARDINO MOLINARI
arriving on the SS. Rex. (Cosmo-Sileo photo.)

FRANCES NASH,
pianist, played at the White House for the guests of President and Mrs. Roosevelt on January 2. (Photo by Underwood.)

FREDERIC DIXON, pianist, and WILLEM DURIEUX, cellist
and conductor of the Durieux Chamber Ensemble, give a Brahms program at Aeolian Hall, New York, on January 14. This is to be repeated at Mr. Dixon's studio on January 16.



FRIEDA HEMPEL
will give a song recital in Town Hall, New York, on February 4 under the management of Richard Copley. (Photo by Pach Bros.)

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Beecham Program Enlivens Dreary Season in Berlin

British Leader Appears before Half-filled House—Audience Spurns Sibelius—Schuricht as Klemperer's Successor—Furtwängler Overworked—Opera Restores Hänsel and Gretel

By HERBERT F. PEYSER

BERLIN.—A few days more and the dreariest, most dismal musical year that Germany has experienced in decades will have drawn to a close. The reasons for its dullness and sterility are too well known to require fresh definition. The prospects of improvement are not bright and 1934 will open on more or less of a void. Between December 28, when the Don Cossacks give a choral evening, to January 5 not a single concert or recital is scheduled in any one of Berlin's five major halls. That would probably not mean much more than the usual holiday hangover if matters then proceeded to pick up. But do they? Four minor recitals occur in the ensuing four days. And then from January 9 to January 14 there is again nothing, absolutely nothing, except the performances ground out at the two opera houses.

December has brought no more than about eight concerts of any consequence whatsoever. No doubt Berlin will stage a comeback sooner or later. But it will probably be some time before distinguished foreign musicians now applying the screws of an all-too effective boycott to Germany will show themselves as accommodating as Sir Thomas Beecham who, conducting the Philharmonic as guest gave last week the most exhilarating concert Berlin has enjoyed in Lord knows when. Perhaps, however, I ought to qualify that word "enjoyed." For, strictly speaking, the concert was not enjoyed nearly as heartily as it should have been. The hall was only half full and though the applause was cordial enough in its way, dozens of people came late and left early—something which in Germany does not in the least accord with Hoyle.

BEECHAM'S OWN MIXTURE

Sir Thomas's program could have been better. It began with Mozart's D major symphony (the one without minuet) and ended with the second of Sibelius. So far, so good! Our mercurial guest might, however, have spared us Delius' Brigg Fair and Dvorak's rather futile Symphonic Variations. I thought the Mozart most vitally and deliciously played. Of course the German critics complained of a want of "German inwardness" in the slow movement. Piffle! Show me the German conductor of today, whether his name be Furtwängler, Walter, Klemperer or Busch, who does it better—or for that matter, as well. The aforesaid pundits also took the necessary exception to the mobility which characterizes Beecham's podium manner. But any conductor who can ride the blast on the wings of such a stunning performance of the Sibelius symphony as Sir Thomas fathered may for all I care stand on his right ear and conduct with his left heel.

Do not misunderstand me. I have no intention of proclaiming that the audience appreciated this apocalyptic disclosure. Quite flatly it did not. Germans probably know less about Sibelius and have less feeling for his music than any other people this side of Timbuctoo. About all they do grasp of him is that he wrote a Valse Triste, which can occasionally be heard in the Moka Efti or the Café Wien. As for understanding even as simple a work as the second symphony—well, you might as well try a page of Chinese from the Ming era on them.

As I have just said, in spite of the tremendous performance, quantities of them could be seen in full flight before the first movement was over. Last year a critic about to be exposed to the fourth symphony told me he considered Sibelius "the northern Bruckner." That same learned Theban, wildly fleeing from the second, looked at me pityingly when I asked him if he did not think it a glorious work and answered with a wry smile that it was only "minor Tschaikowsky." When I protested that the Tschaikowsky influences were purely superficial he answered with a shrug that "the whole symphony was purely superficial." Ernest Newman, please note.

SCHURICHT AS CHORAL CONDUCTOR

Outside of the Beecham concert the only other events of the past few weeks worth mentioning were the fifth Furtwängler Philharmonic, Erich Kleiber's second Philharmonic (with a program offering exclusively Beethoven's Ninth) and the first of the season's three concerts of the Philharmonic Choir. The last shall be first because of the three it was easily the best. The occasion marked the Berlin début of Carl Schuricht as choral conductor, nowadays the bright particular star of the Leipzig Gewandhaus.

(*Continued on page 24*)

Plans for Munich Opera

MUNICH.—The Munich Opera has set itself a large program for the current season. Besides the regular repertoire the list includes a complete restudy of Wolf-Ferrari's comic opera Die Vier Grobianer followed by the first performance in Munich of Richard Strauss' Arabella. The hundredth birthday of Alexander Ritter—at one time Strauss' teacher—will be celebrated by a production of his one-act opera Der faule Hans, with which the premier presentation of Otto Warbisch's Caucasian Nights is to be coupled. The yearly carnival operetta is supplied by Millöcker's Enchanted Castle.

In the spring the new opera Lucedia by Vittorio Giannini is to have its world première in Munich, the principal rôle to be sung by Dusolina Giannini, brother of the composer, as guest artist.

Weber's Euryanthe, in a new version by Hans Pfitzner, is to be given under Pfitzner's own direction. The Girl of the Golden West, the only opera by Puccini which has not yet been performed in Munch, is also scheduled for its first staging, to be followed by a restoration of Siegfried Wagner's Bärenhäuter, which had its world première in this city in the 'nineties. Finally, Rheingold is to receive an entirely new scenic equipment and restudy; this will complete the remodelling of the entire Ring for the coming festival season. A. N.

Paris Auditors Unite In Cheering Horowitz

One Pianist Conducts for Another—Noël Observed with Music—Debussy Manuscripts Auctioned—Pélléas and Mélisande Brings Only 5,500 Francs

By IRVING SCHWERKÉ

PARIS.—A marvellous Christmas present was Horowitz' playing with the Paris Symphony Orchestra, Sunday afternoon under the direction of Alfred Cortot. Horowitz gave us the Beethoven E flat concerto and the Liszt A major and the way his audience of over 3,000 cheered, screamed and ovated was something bewildering. Also it was a touching sight to see one world-famous pianist admiring and applauding another; and only when Maitre Corto insisted, would Horowitz give in to the thundering acclaim and play an encore. Excepting certain hardnesses in the tone which cropped out now and then as the result of the pianist's endeavor to attain an ultimate in sonorous bigness—how often does the zeal for volume produce an unsympathetic cold tone—it was a performance to be cherished long in memory. The Beethoven was kept so nicely within its frame of restraint, classical proportion, and harmonic simplicity; the Liszt was so soaring in lyrical quality, so dazzling in technical display.

HOLIDAY CONCERTS

In holiday times people are too busy with the kiddies, trees, and dinners to read long digressions on music or anything else and reporters also too occupied with midnight festivities to write them; therefore the other concerts of the week will be given only a word, but as this word is every wit as sincere as a lengthy paragraph might be, it is a foregone conclusion that none of the artists involved is going to reproach me for it.

Yvonne Gall gave a delightful recital at the Salle Gaveau. She was in excellent voice and admired for her sensitive interpretations of songs by Schumann, Schubert, Debussy, Gounod, Strauss, and others.

Playing a Kaul modern violin the tone of which made the entire audience sit up and take notice, Robert Kitain's recital in the hall of the Russian Conservatory of Paris was a good achievement. He was accompanied by Valentin Pavlovaky in works of Corelli, Paganini, Milhaud, Nin, Szymanowski, and Stravinsky.

Jacqueline Salomons was down for two appearances with the Bach Society of Paris (Eglise de l'Etoile), playing the Bach E major concerto for violin and orchestra, under the direction of Gustave Bret. Miss Salomons has a numerous following here and is always sure of appreciation and success when she comes this way.

At Gerard Hekking's concert in his studio in the rue de Madrid, a large crowd heard trios by Haydn, Beethoven, and Schumann, interpreted by Gerard Hekking, M. Munch, and Mme. Portel; while Orloff, pianist, played the Liszt E flat concerto with the Lamoureux Orchestra, under Albert Wolff. Wanda Landowska was soloist with the Poulet Orchestra (Tomasi conducting) in the Bach concerto in F for harpsichord and orchestra; and Magda Tagliafero played the by d'Indy, with the Pasdeloup Orchestra, piano part of Symphonie Chant Montagnard, D. E. Inghelbrecht at the helm. With the Orchestra of the Ecole Normale, directed by Cortot, Marcel Grandjany scored a fine success for his brilliant reading of the Handel concerto for harp and orchestra.

As usual there was great musical praise in the various churches Christmas Eve and some of the programs (I hardly need explain that I did not hear all of them) were "events," what with traditional Noëls being given at Saint Augustin, Basilique de Saint Denys, Saint Honoré d'Eylau; and special organ performances taking place, either Sunday morning or Christmas Eve, in Saint Eustache (Joseph Bonnet, organist), Notre Dame (Louis Vierne), St. Germain-des-Pres (André Marchal), St. Germain l'Auxerrois (Jean Pergola), Sainte Clotilde (Charles Tournemire), to mention only some of them. The American Churches in Paris also had special services.

SOLDES

Not so many days ago consternation was thrown into the musical camp by the announced auction sale (Hotel Drouot) of certain Debussy manuscripts. It seems the sale has taken place and that the works hammered down and the prices they brought are: the manuscripts of three sonatas for cello and piano, composed in 1915-1916, brought 20,100 francs; notebook containing notes for Arlequin and Polichinelle, also for a song by Mallarmé, 3,100 francs. Another notebook with the themes of Iberia went at 2,950 francs, while the autograph manuscript of Le Diable dans le Beffroi was acquired for 2,600. The manuscript of The Fall of the House of Usher, which was wrongly said to have been destroyed by the composer, touched 5,100 francs, while a scenario for the same work passed at 1,820. The original edition of Pélléas and Mélisande, with Debussy's notes, went at 5,500 francs; that of the Nocturnes, with modifications for the Sirènes melody, at 2,050; that of L'Après-midi d'un faune, at 2,000!

Lincoln Plays Host to National Conventions

Prominent Musicians Deliver Speeches and Give Recitals—Rudolph Ganz Conducts Premier Omaha Orchestra Concerts

By JEAN P. DUFFIELD

OMAHA, NEB.—The Music Teachers' National Association held its fifty-fifth meeting in Lincoln, Nebraska's capital city, December 27, 28, 29 and 30, with Albert Riemenschneider presiding, and holding its sessions in conjunction with the National Association of Schools of Music and the Nebraska Music Teachers' Association. This joining of forces is doubtless responsible for the fact that the meeting was, in point of attendance, by far the most successful in the history of the association, while the various addresses, forums, musical programs and social functions afforded a proportionate return in the way of value and real stimulus to those who attended. So rich, indeed, was the fare offered that a mere listing of all the speakers would require more than the available space, and only the highlights may be mentioned.

NEW OFFICERS OF M. T. N. A.

Milwaukee will have the honor of being host to the next convention. The new officers are Karl W. Gehrkens, of Oberlin, O., president; Leo C. Miller, St. Louis, vice-president; D. M. Swarthout, University of Kansas, secretary; Oscar W. Demmler, Pittsburgh, treasurer. Earl V. Moore, University of Michigan, and Edith Lucille Robbins, Lincoln, are the respective retiring presidents of the National Association of Music Schools and the Nebraska Music Teachers' Association.

Prominent among the speakers were Dr. John Erskine (whose address on American music received no end of favorable comment); William Arms Fisher (who read a paper prepared by Dr. James Francis Cooke, of Philadelphia); Peter W. Dykema; Frances E. Clark; Dr. Joseph E. Maddy (whose address on Interlochen was illustrated with moving films); Leon Sametini, Cecil Burleigh, Dr. Charles Sanford Skilton, D. A. Clippinger, Earl V. Moore, Karleton Hackett and many others. Presiding over the voice forum were Dudley Buck and John C. Wilcox, while J. Lawrence Erb had charge over the organ forum. Rudolph Ganz functioned as leader of the piano section, Mrs. William Arms Fisher of the choral division, and the violin forum was conducted by Waldemar Geltch.

Social functions included a reception to the musicians in the state capitol building, as guests of Governor and Mrs. Bryan, various luncheons with leaders and speakers, a "friendship evening," and the annual banquet, with William Arms Fisher as the witty toastmaster and Chancellor E. H. Lindley, of the University of Kansas, as the principal speaker.

CONVENTION MUSICAL EVENTS

The musical offerings were of importance, the choral numbers especially attesting to the growth that has taken place in that line of late. Among these the Brahms Singers, of Denver, under John C. Wilcox, gave ex-

(*Continued on page 7*)

Rosenthal's Vienna Recital Scores Old-time Triumph

Enthusiastic Atmosphere as Students Are Dazzled by Veteran Master—Richard Tauber's Falsetto—Another Piano Prodigy—Verdi's Otello Restored in Oriental Dress—Some Austrian Novelties

By ANATOL RAPOPORT

VIENNA.—The outstanding event in recent Vienna recitals was the reappearance of Moriz Rosenthal in what Americans would be tempted to call his home town. The tense and riotously enthusiastic atmosphere which characterizes Rosenthal's Viennese concerts recalls the days with which the present generation of pianists is familiar only through the stories their teachers tell, usually beginning with the words, "When I studied with . . . ." Rosenthal's recital is a picture of those days. "This is the way it must have been," says the young pianist to himself, thinking of the past century when the center of Europe was also the center of civilization, when music was a leading entertainment and piano playing really a glamorous profession.

In listening to Rosenthal's playing one is aware of a process so self-evident and yet so rare, the making of a melody. I do not know whether it is the familiarity of the music he plays (the most obvious Beethoven, Chopin, and Liszt) or the power of his musical suggestion that makes the listener almost hear the end of a phrase as Rosenthal plays its beginning. It is as if his melody follows a dotted line already impressed in the mind. His technic is still fantastically marvelous, of course, even if there are very good imitations of it among the younger artists. (Liszt's Feux Follets was a typical exhibition.) There was no arrogance in his interpretations, not even in the aristocratic last sonata of Beethoven. The sonata was rather a philosophical introspection than an eloquent self-revelation and it certainly never became a dialectic argument, nor a mere display of technic.

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ANNOTATIONS ON THE SYMPHONIES OF MAHLER

Part II

By EDNA RICHOLSON SOLLITT

MAHLER'S fourth symphony opens with a sound of bells; the mood which the composer desired is instantly awakened; we are curiously expectant. There follows immediately a melody for strings, and it is one of the most genial which we owe to Mahler's surpassing melodic gift. With Schubert and Tschaikowsky, Mahler shares the exceedingly rare ability to conceive singing phrases that are so ineffably tender, so luring, so lovely, that we feel the knowing of them to be a precious part of our consciousness.

Even a sympathetic understanding of many recent efforts in music has not changed the way we all feel about a melody. So overwhelming is the influence of some melodies, that the mere memory of them has more than once made it difficult to pursue calmly my way upon a busy street, or to continue a necessary train of thought. Such beauties seize the very heart; they will not be denied; you must answer them. And of this noble company are the melodies of Mahler's fourth symphony.

The first movement is followed by a strange, mediæval section as scherzo; the next movement is noteworthy for the horn solo and an unusual effect in the woodwinds. The last is built around a setting for soprano of verses from Des Knaben Wunderhorn: *Wir geniessen die himmlischen Freuden.*

Parody or Idyll?

The usual conflict of opinion has not failed to rage about this symphony. Hermann Kretschmar calls it "the extremity of symphonic parody"; a learned Dutch commentator names it "a heavenly idyll"; in Austria the last section was once called "a bill of fare set to music." One thing, and only one, seems certain: all of these eminent critics cannot be right. Yet all are able musicians, and of an unimpeachable sincerity. It appears impossible that, in this instance, Kretschmar can have the right of it: in the first place, Mahler puts the words: "Throughout without parody" as a direction for at least one movement, the last, where it would be easy to fall into such an interpretation, where it is truly wellnigh unavoidable, in fact. As regards the rest of the work, it is not easy for us to find the least hint of parody. The symphony is filled with the atmosphere of things mediæval, elfin and transcendental; but Mahler loved these, and used them with conviction.

After study and hearings of this work in rehearsal and performance during many seasons, and after acquiring the cumulative familiarity of constant repetitions on a long tour, the writer believes that this score is neither a parody nor a heavenly idyll; it is a skillful and interesting piece of musical composition, rising at times to greatness because of the exquisite handling of a melodic content of exceptional beauty. It is a valuable addition to the symphonic literature.

A Romantic Adagietto

In the fifth symphony of Mahler occurs a short movement, the *adagietto*, scored for strings and harp only; in these pages a fine musical content is treated with polished technical skill. The very beautiful story of this movement was told by Mahler to his friend Willem Mengelberg, from whom I had the privilege of hearing it, years after Mahler's death. This telling of the story was also beautiful; we were sitting in the moonlight on the terrace of Mengelberg's home, high in the Swiss Alps, and had just been listening to the playing of a recording of the *adagietto*, so loved by us both. After a little silence Mengelberg began speaking in a low voice.

"Mahler told me that he sent the manuscript of the *adagietto* to Alma Maria; he meant it as his declaration of love. He could find no words, and he hoped that she would understand. And she did understand."

His wordless love song must take its place among the rarest tributes; it belongs with a few of the Shakespeare sonnets, with Filippo Lippi's portraits of his Lucrezia in transfigured guise. Not to everyone is it given to know how such passion and tenderness can change and fulfill and irradiate the whole of life; but to those who do know, such revealments are unforgettable. They are at once profoundly personal and wide as human sympathy.

The fifth of Mahler's symphonies contains also a *scherzo* which is justly famous; the part for solo horn is "of almost superhuman difficulty," but of an enchanting joyousness; the whole movement is a pæan of gladness. This *scherzo*, forming the second of the three divisions of the symphony, is immediately followed by the *adagietto*, which is integrally connected with the *finale*, the two constituting the third division. This *finale* can be described by no milder word than glorious; the lovely themes of the *adagietto* are employed with ever-mounting, rhapsodic emotion; the orchestration becomes richer and the abandon wilder until the close, when we draw breath again. What a symphony! What an experience, musical, and æsthetic, and human! No program, no text intrudes upon it; here is a superb and intrinsic triumph of symphonic art.

Problems of Heavenly Length

The first division of the work has intentionally been left for consideration until after the other two; it has a funeral march, leading into another movement, with which it is united to form the opening section. Perhaps Mahler felt a need for these dreary, hopeless lengths before the joy and emotion of the other sections; but there are those of us who love his work, and long to have it receive always its just appreciation, and who see clearly that the inordinate length and unrelieved gloom of certain funereal movements have always made it difficult to produce with success some of his greatest works.. By the time one has listened to the first section of the fifth symphony, the responsiveness so desirable for a hearing of the wondrous second and third sections has been seriously impaired. It is of no use to censure the brevity of human attention; there it is, however deplorable; and those who make too-heavy demands upon it will always suffer the inevitable consequences.

Certain brave and reasonable conductors, notably Strauss and Mengelberg, have presented other Mahler symphonies shorn of some of their movements; the second and third sections of the fifth symphony, presented without the first, or even presented after an intermission, would, we firmly believe, achieve a popularity comparable to that of the best-loved familiar works. Of course there always remains the difficulty of finding horn virtuosi of the superlative skill and artistry of Mr. Sell of Amsterdam and Bruno Jaenicke of New York; but the demand would doubtless bring forward adequate abilities.

The Sixth and Seventh Symphonies

The sixth symphony opens with a movement of continually varying tonality; it is followed by an *andante moderato*, a *scherzo*, and a *finale* of very dramatic character. The alternation of major and minor triads is of constant occurrence throughout the work; this has been called the "motto" of the symphony. The instrumentation is notable for heavy demands upon the percussion; in addition to the tympani there are required large and small drums, tambourine, cymbals, triangle, xylophone, and three sets of bells; also celesta and harps are necessary. In the *finale* the score asks for two "strokes"; the directions are for "short, heavy, but hollow-sounding strokes of a non-metallic character." Performances of this symphony are exceedingly rare. The difficulty of handling artistically such percussion material has made conductors wary of the work. The slightest exaggeration or misjudgment would change the entire effect.

The seventh symphony contains the famous and beautiful "Night Music" in two sections, with a *scherzo* between. The first of these serenades was avowedly inspired by Rembrandt's painting, the Night Watch, which Mahler saw to his delight in Amsterdam, while conducting there his earlier works. The score includes parts for a tenor horn, a tuba-like instrument in higher register, employed in the first movement, and mandolin and guitar are used in the second serenade. To the *finale* Mahler gives as program simple the word "Day"; the music is tumultuous and of great sonority.

The Monumental Eighth

The symphony which is known as Mahler's eighth is a work in two parts, the first a setting of the hymn, Veni, Creator Spiritus, the second of the closing scene from Goethe's Faust. It is one of the most colossal wonders among all the efforts of man at artistic expression. The instrumentation is unexampled in complexity and variety. As no approach to an understanding of the work is possible without clear ideas of its immensity in this respect, the instrumental, and also the vocal requirements are here listed in full:

GUSTAV MAHLER

during his Hamburg period. (Photograph through courtesy of Raoul Korty, Vienna.)

Instrumental:

Piccolos, at lease two; if possible more.
Flutes, four.
Oboes, four.
English Horn.
E flat Clarinets, at least two.
Clarinets, three.
Bass Clarinet.
Bassoons, four.
Contrabassoon.
Horns, eight.
Trumpets, four.
Trombones, four.
Bass Tuba.
Tympani, three.
Great Drum.
Cymbals.
Tamtam.
Triangle.
Low Bell.
Glockenspiel.
Celesta.
Piano.
Harmonium.
Organ.
Harps, two, more if possible.
Mandolin.

The usual string sections, strengthened if possible; the Contrabasses provided with an extra C string.

Isolated Instruments:

Trumpets, four.
Trombones, three.

In case of greatly increased string sections, the first desks of the wood-winds are to be doubled.

Voice:

Soprano I.
Soprano II.
Soprano III.
Alto I.
Alto II.
Tenor.
Baritone.
Bass.
Mixed Choir I.
Mixed Choir II.
Boy Choir.

The placement upon the stage of this host is a problem in itself. As the productions of the work at the Concertgebouw of Amsterdam under Mengelberg have become a standard, his arrangements will be described here.

The stage is enlarged by a six-foot addition in front, across its entire width; the conductor's stand is in the normal front center of this addition. The orchestra is grouped as closely as possible around the conductor, the strings in the usual front placement, except, of course, the basses, which are at the right side back of the orchestral semicircle. Back of the strings, at the left of the centre, are the woodwinds, the extra players in their properly related positions; back of them are the horns, an incredible array, and next to these at right are the trumpets and trombones. The percussion is spread around the rim of this semi-circle, the tympani in the centre, the great drum at the left. The piano is nosed in among the percussion at the left side, the player facing the conductor over the top denuded of its lid. The harmonium is inserted among the second violins, the celesta among the violas; the harps are at the left front. One of the violins plays the mandolin part. The isolated trumpets and trombones are posted at the extreme back of the stage, which rises in many tiers; they are at the right side.

The choirs are back of the orchestra in a second enormous semicircle; the mixed choirs are at each side, the boy choir in the centre; this latter has a special leader who, by means of a mirror, follows precisely the beat of the conductor, and receives from him the cues for this choir. The soloists, eight in number, are placed at the centre front of the choirs. The organist is by necessity at the extreme back of centre. The soprano who sings the Mater Gloriosa music takes her place temporarily at the left of the isolated brass players.

Titanic Task of Rehearsal

The rehearsals for a performance of this work begin months beforehand, in meetings of the choral bodies and in coaching of the soloists. Days before the scheduled time of the concert, the various orchestral units rehearse separately; for instance, the strings will be working out their score in the main hall, while assistant conductors are directing preparatory rehearsals, in smaller halls, of the wood-winds, the brass, and the isolated brass choir. Then the orchestra, reinforced with all the extra players and percussion batteries, is rehearsed as a whole. The choirs are rehearsed together, the soloists have a trial with orchestra. Everything possible, in every possible combination, has been worked out before a general rehearsal is called. And not without reason.

Anything to compare with the first general rehearsal for a performance of this work would be hard to find. In spite of the most precise and routined arrangements, in spite of endless written instructions to everyone, and of an almost military discipline, in spite of perspiring, wellnigh apoplectic activity on the part of assistant conductors, librarians and instrument personnel, the first half-hour is a veritable bedlam.

But finally the last player, the last singer, the last instrument, and sheet of music, and chair, and percussion implement is in place; and the full organ, the low strings and woodwinds, and then the whole strength of the two mixed choirs burst forth in the overwhelming Veni! of the commencement; the trumpets and trombones follow in those marvelous packed harmonies supported by the roll of the tympani. It is a moment of revelation. All the weeks of partial hearings have not prepared us for that thrilling summons.

It is impossible to describe the exultation, the blazing sonority, the ecstatic mounting from glory to greater glory of sound in this invocation. At last there is hurled, through the triumphant Patri of the full host, that ultimate, climactic proclamation of the final bars. Until you have heard this work of Mahler, his own description of it sounds exaggerated, perhaps somewhat absurd. But when you have heard the music, you realize that in no other words can even an approximate idea of it be conveyed. In a long letter announcing the completion of this symphony, Mahler wrote as follows to Mengelberg:

"You think that the universe begins to sound; it is no longer human voices and instruments, but planets and suns which are choiring."

Mahler's "Birth Pangs" of Composition

To his friend Anna von Mildenburg, Mahler wrote that, in composing, he was "as if dead to the outer world." He continues: "One is only an instrument on which universal forces play. In such moments I no longer belong to myself. Those are terrible birth pangs which the maker of such a work must endure, before all is ordered in his mind. I tell you frankly that even to me there is an uncanny feeling about many places in my work, and it seems to me that I have not done it at all."

A study of this score might well incline anyone to a belief in the necessity for inspiration. There are forty-one staves in use at one time, and thirty-eight or more for many pages; most of these staves represent masses of players or singers; the complexity of each bar of this stupendous tonal organization is a separate study. Yet, to one initiated, the score reads as flowingly as that of a Mozart symphony; the structure is so logical, the lines so clear, the design so evident, that the brain and eye can grasp the entire content of those tens upon tens of staves in the fractional instant of time required to perform a bar. This of course applies to the very skilled reader of scores; this is no work to recommend in the early stages of score-reading.

In the opening of the Faust scene, Mahler creates a mood, an atmosphere, which is of utmost effectiveness in relation to what has preceded it in the symphony and to what follows. Yet this is a result not of striving for this effectiveness, but of the inherent unity of spirit in the text-materials, and of Mahler's completely successful vesturing of these materials in tone.

A boundless technical mastery was but the beginning of the requirements for this setting; there had to be reticence and discretion, as well as ecstasy; and beyond all these there was the abiding need, throughout every bar of the score, for spiritual conviction and sincerity. Such a work could not be planned or carried out without an endowment of practical, æsthetic, and ethical greatness. In naming the composers of all periods who have been thus trebly endowed, one includes inevitably the names of the elect, imperishable few, and these only. And among them belongs the name of Gustav Mahler.

It is generally conceded that the ninth symphony is Mahler's least significant work in this form. The opening movement is followed by a *scherzo*, a *burlesque*, and an *adagio*. Mahler never heard this symphony performed.

There exists a partially finished tenth symphony of Mahler; an ill-advised attempt to finish and produce it was fortunately discontinued, since it was the composer's express wish that it be destroyed.

Boston Musical Events Prove Sparse During New Year Period

Piccoli Puppets Return for Engagement—Fiedler Leads Boston Sinfonietta—Schönberg Lectures at Public Library

BOSTON.—Concert-hall activities were practically at a standstill here in the week that included the New Year. The only things resembling musical events to be chronicled were the week's engagement of the Piccoli at the Repertory Theatre, beginning New Year's Day, and the first of the Symphony Hall Morning Varieties, with Arthur Fiedler directing, on December 30 of the old year.

The Piccoli programs, which included most of the numbers so warmly received here last year, had as principal novelties Mozart's Don Giovanni, and Betty Boop and the Big Bad Wolf. Audiences here were again delighted with the marvelous puppets. Considering the inevitable slump during the holiday season, the audiences were of good size. The local engagement was under the direction of Aaron Richmond.

Mr. Fiedler's Boston Sinfonietta, Hans Wiener and his company of dancers, and the various features of the Morning Varieties played to such an enthusiastic and crowded Symphony Hall (many were turned away from the box-office) that a second program will be given later in the month. Of special interest on the first program was The Princess and the Frog King, a danced fairy tale, set to Adolphe Adam's Si j'étais Roi. Mr. Fiedler presented various lighter works from the symphonic repertoire before his audience of appreciative youngsters.

OPERATIC PROSPECTS

While concerts have been at a lull operatic prospects are stirring. There seems now an excellent prospect that the Metropolitan Opera Company will come here for the first week in April. The old Boston Opera Association, which brought the Chicago company here in the past, has been carrying on negotiations with the Metropolitan for some time past. Recently the association went so far as to appeal for guarantee funds from old subscribers. Since the desired amount is comparatively small, the response will probably be favorable enough for the engagement to be set. If and when the Metropolitan comes to Boston, it will be for the first time since the World War. In the past the guarantee fund demanded by it has been far above the resources of the local group.

Another projected week of opera in Boston has apparently been abandoned. It was to have been given during Christmas week under the auspices of the so-called New Boston Opera Company, which presented Tosca with Jeritza a month ago. On the basis of that successful venture the company, headed by Tommasso Nazzaro, had announced forthcoming appearances in a repertoire that flirted even with the name of Salome. Now that this engagement is evidently cancelled it remains to be seen whether the Metropolitan (assuming that it comes) will be the first to break the iron band of censorship that has surrounded the Strauss-Wilde opera so far as Boston is concerned.

BOSTON OPERA CLUB

In the meanwhile Raffaele Martino goes persistently on with his Boston Opera Company, which at present is still but a propaganda organization, with its principal aim the establishment of a first-rate company in this city. Time is no object to Martino (and he is wise, in this respect), for he insists he and his organization will not present performances until they have had all the necessary and desirable preparation—artistic and financial.

By means of various meetings and musicales this group is promoting its cause actively. It intends, furthermore, to give the musical programs the dignity of public concerts soon. In addition the Boston Opera Club—nucleus of the movement—recently began a series of radio broadcasts. Martino spoke at the first of these, not only outlining the aims and purposes of his organization, but also welcoming the projected Metropolitan engagement as an aid in keeping Bostonians opera-conscious.

SCHÖNBERG DISCUSSES MUSIC

Arnold Schönberg, guest conductor of the Boston Symphony Orchestra in a program of his own works on January 11, 12, and 13, gave a public lecture on the program at the Boston Public Library on January 4. Mr. Schönberg discoursed on his transcription of the Bach E flat prelude and fugue, Verklaerte Nacht, and Pelleas and Melisande, his tone-poem never previously heard in Boston. His remarks were partly in English, partly in German and largely in eloquent shrugs of the shoulders—the whole assisted by the translating and explaining of Nicolas Slonimsky, who, with Richard Appel and Stephen Somervell, played thematic illustrations. A large audience enjoyed its unique opportunity to see and hear a great master in a more or less intimate setting. M. S.

Cincinnati Symphony Orchestra Performs Novel Holiday Music

Schelling's Morocco Conducted by Goossens—Rethberg Heard in Beethoven Aria and Strauss Lieder

CINCINNATI, O.—Holiday music has been especially lovely here this year, and for the symphony orchestra programs Eugene Goossens selected the fine old masters, Bach, Beethoven, Schumann, with enough of the newer composers to satisfy every group of his audiences. The symphony No. 8 in E flat, op. 83 (Glazounoff), the symphonic poem, From Bohemia's Woods and Fields (Smetana), and the Cincinnati première of Impressions of the Ardennes, op. 44 (Jongen), were interesting from the modern point of view of the purely orchestral program, while Ernest Schelling's symphonic tableau in four movements, Morocco, was of the greatest interest musically. The composer displays a happy faculty for depicting in clever musical phrases the odd and charming impression gained while touring Northern Africa. The orchestral effects are stunning and the results unusual.

RETHBERG SINGS WITH ORCHESTRA

Elisabeth Rethberg's magnificent soprano and fine interpretation evoked a storm of enthusiastic applause from an audience long devoted to this beautiful singer. Ah, Perfido! (Beethoven) was sung in that excellent style and dramatic effect that this superb artist gives to this aria. The audience was happy that she offered a group of Richard Strauss after the intermission and graciously responded to the insistent demand for an encore. As the Beethoven, so the Strauss were given with perfect artistry.

A decided novelty at the Popular Concert was the bassoon soli by Hans Meuser, first bassoonist of the symphony orchestra. His numbers included the classic *adagio* from the bassoon concerto (Mozart), with a cadenza by Ary van Leeuwen, first flutist of the orchestra, and theme and variations from Carnival of Venice (Hauser). The fluency of the orchestra under Mr. Goossens' baton is ever an inspiration to both musicians and audience.

The Orpheus Club (Thomas James Kelly, conductor) opened its forty-first season by presenting Franz Trefzger, young American tenor, in his American première. Mr. Trefzger is endowed not only with a beautiful and clear tenor but with an engaging personality. He has studied and sung in Europe and his first homeland appearance was a distinct triumph. His part of the program comprised German Lieder, songs and arias in English and French, and Christmas carols. The club under Mr. Kelly's competent direction gave a beautiful holiday program displaying fine quality of voice and training.

MESSIAH GIVEN TWICE

A packed house greeted the two performances of The Messiah by the University of Cincinnati Oratorio Society (Sherwood Kains, director). The soloists were Mary Ann Kaufman Brown, Alvine Broeman, Dan Beddoe and Herbert Gould.

Eta Chapter of Sigma Alpha Iota presented Adele Payne, Elvira Hornberg, Olga Stuerwald, Margery Strain and Helen Hauck in a Christmas program.

Walter Heermann, cellist, was the soloist for the Allied Groups Arts, Dayton, O., at the Dayton Woman's Club, with Mary Werner as accompanist.

The annual carol services at the Cincinnati Conservatory of Music were sung under the direction of John A. Hoffmann, dean; at the Cincinnati College of Music, Sara Yancey Cline was the director.

Robert Korst, bass-baritone, new member of the College of Music faculty, was heard in a recital including numbers from Bach, Schubert, Falla, Massenet, Mahler and Hugo Wolf.

In commemoration of the club's fifteenth anniversary, the Clifton Music Club (Mrs. John A. Hoffmann, president) will present Louis Saverne, pianist, in a recital.

M. D.

Damrosch and Menuhin in Cadillac Symphony Concert

The fourth concert in the series by the Cadillac Symphony Orchestra was broadcast over the NBC coast-to-coast network on January 7. The concert was conducted by Walter Damrosch. Yehudi Menuhin, making his first appearance since returning from Europe and what was announced as his first broadcast, was the féted soloist.

The program was opened with Mendelssohn's Fingal's Cave overture, the melodious work being effectively played under Dr. Damrosch's baton, though the latter part was unduly hurried owing to time requirements. Menuhin played the first, fourth and fifth movements from Lalo's Symphonie Espagnole with the orchestra. In this work the individuality and technical brilliance of the young violinist's style had ample play. He delighted listeners with an exquisite, floating quality of tone and fluent and sparkling scintillance of *bravura*, the fourth movement in particular revealing a potent and searching beauty. There was prolonged applause from an audience of studio guests at the close.

The final part of the concert began with the playing of the second movement from Tschaikowsky's fifth symphony by the orchestra under Damrosch, a colorful and warmly lyrical portrayal. The final number was Sarasate's Zapateado, spiritedly performed by Menuhin, with Walter Bohle as piano accompanist. Both Dr. Damrosch and Yehudi made brief talks to the radio audience, the latter shyly expressing his hope that "they would enjoy the Lalo work as much as he did playing it for them."

R. K.

Hans Weisse to Give Lecture Series at Mannes School

Hans Weisse, Viennese composer and teacher on the faculty of the David Mannes Music School, New York, will give a new series of lectures at the school on six Monday nights beginning February 5, on the subject of Freedom in Music: Creeds and Problems of a Composer. Five of the six evenings are to be devoted to discussions of the following topics: The Chorales of Bach; Beethoven's Piano Fugues; the Tonal Imagination of Chopin; Wagner's Harmonies; Music at the Crossroads; the Two Contemporaries, Brahms and Wagner. The sixth and last evening is to be given over to an informal talk on Dr. Weisse's recent composition for two pianos, Variations and Fugue on Sweet and Lovely (an American popular song), and illustrated by Frank Sheridan and the composer. The dates for the six lectures are February 5, 12, 19, 26, March 5, and 19.

New York Madrigal Society to Honor Mrs. Beach

On January 28 at the Great Northern Hotel, New York, the annual Composer's Tea given by the New York Madrigal Society (Marguerite Potter, founder) will be held. The society's honorary member, Mrs. H. H. A. Beach, pianist and composer, is to be the honored guest, and following the reception a program of her compositions will be given by Mrs. Beach, Ruth Shaffner, soprano, and Ruth Kemper, violinist.

Monte Carlo Ballet Performs Petrouchka

A gala première of Stravinsky's Petrouchka and two other ballets offered for the first time by the Monte Carlo Ballet Russe in New York, took place on January 10 at the St. James Theatre.

Les Sylphides, to music of Chopin, and the Polovetzkian dances from Borodin's opera, Prince Igor, accompanied the Stravinsky tragi-comedy on the bill.

All three of these productions are classics of the Russian ballet stage, having been originated by Serge Diaghileff. They are being performed by the Monte Carlo organization following the choreography of Michel Fokine, Diaghileff's original *maitre de ballet*.

This all-Russian program, including Les Sylphides, Petrouchka and Prince Igor, will be repeated on Sunday evening (January 14). On Thursday evening and tonight (Saturday) Petrouchka is replaced by the Andre Derain ballet, La Concurrence (Competition), and on Friday evening Prince Igor was replaced by Le Beau Danube.

IN NEXT WEEK'S ISSUE

THE STREET MUSIC OF ENGLAND

By MILTON SANDERSON-WEIN

National Conventions Held in Nebraska

(*Continued from page 5*)

quisite performances of the Brahms Liebeslieder; the A Cappella Choir of the State Teachers' College of Kirksville, Mo., sang eloquently under the guidance of Barrett Stout; the A Cappella Choir of Central High School, Omaha, Neb., discoursed superlatively beautiful choral music, led by the skillful Carol Marhoff Pitts, and the Great Cathedral Choir, of Lincoln, guided by John M. Rosborough, achieved artistic singing.

In addition, the University of Nebraska String Quartet, with the assistance of Earnest Harrison, pianist, gave a fine account of itself; Wassily Besikersky, violinist, and Joseph Brinkman, pianist, were a splendid sonata team; Mme. Winifred Christie gave an intensely interesting recital on the Moor double-keyboard piano; Philip Abbas, master cellist, performed admirably a new work by Charles Sanford Skilton; Basil Gauntlett, pianist, and Herbert Wall, tenor, offered effective numbers. The climax of the musical activities came in the form of a concert by the Lincoln Symphony Orchestra, led by Rudolph Seidl, conductor, and Howard Hanson, guest conductor, wherein the latter's Romantic Symphony, brilliantly directed by the composer, held the place of honor.

OMAHA ORCHESTRA STARTS SEASON

The Omaha Symphony Orchestra began its season at the city auditorium on December 21, with Rudolph Ganz as guest conductor. Opening with Wagner's Flying Dutchman overture, the program next offered the Beethoven fifth symphony, which made its usual powerful appeal as a result of its inherent qualities and the sincere and straightforward reading accorded it. Borodin's Dances from the opera Prince Igor, brilliantly projected by Director Ganz, was the closing offering. José Echániz, solo pianist, achieved a rousing success by his glittering and virtuosic delivery of Liszt's A major concerto, which so delighted his hearers that they demanded and received five encores. Both Ganz and Echániz were received with much acclaim throughout the evening.

On the day following the evening concert the orchestra was heard in a program of shorter numbers by an audience of school children, who were indebted to the Council of Parent-Teachers for the opportunity of attending. Emily Davis, violinist, was the soloist, and Echániz also played a group of piano numbers to the great satisfaction of his youthful auditors.

MESSIAH HEARD

Handel's Messiah was treated to a special performance by a chorus under the direction of Noel J. Logan, and sponsored by the Omaha World-Herald. Soloists were Mrs. L. D. Crenshaw, Mrs. W. Seavey Hudson, Roy E. Larson and Leroy Maguire. An orchestral prologue was furnished by a symphonic ensemble directed by Edouard Perrigo.

Recent events at the Joslyn Memorial have had the cooperation of Mrs. Zabriskie, Miss Leaf and Mr. Bush, the regular organists, and in addition Cecil W. Berryman, pianist, who presented a sonata program, and the Omaha Chamber Music Society, directed by Henry Cox. Others were Wilda June Fisher, Lillian Gill, Abram Dansky and Gertrude Weeth, pianist, Myron Cohen, violinist, and Ben Vosik, baritone. J. P. D.

Bartlett and Robertson with New York Philharmonic Orchestra

On January 6 Ethel Bartlett and Rae Robertson, English two-pianists, played for the second consecutive Saturday with the New York Philharmonic Orchestra in Carnegie Hall. They were featured in the concerto in C for two pianos by Bach. A program note by Mr. Robertson told that Bach wrote three works for this combination, two transcriptions of his own concerti for oboe and violin and for two violins, adding that in the C major score as originally set forth "the pianos throughout play the predominant rôle." The orchestra, with Hans Lange conducting, offered Manfredini's concerto grosso Per il Santissima Natale, the Winter and Spring of Ernest Bloch and Sibelius' symphony No. 1.

Scholarships at the Cerati Music Studio

Two free vocal scholarships are offered by William Wade Hinshaw for all voices, and one (anonymous) for contraltos only, for instruction with Marion Kingsbury-Cerati. The contest is to be held at the Cerati Music Studio in the Hotel Holland, New York, on January 17. Contestants between the ages of seventeen and thirty who have not had more than two to three years' previous study, are eligible. Application for enrollment in the contest must be made by letter. Mrs. Cerati was formerly with the Metropolitan Opera Company.

Los Angeles Orchestra Opens Beethoven Symphonic Cycle

Pro-Musica Entertained by Stowitts—Hänsel and Gretel Performed

LOS ANGELES.—Symphonies under Otto Klemperer have become holiday events indeed and not only by way of calendar coincidence. Just before December ended, the Philharmonic Orchestra won large attendance and ovations with Schubert's C major symphony, the Brahms-Haydn variations, Sibelius' Swan of Tuonela and Sicilian Vespers overture by Verdi.

Another big audience assembled January 2. The occasion was the opening of an all Beethoven-cycle, consisting of five extra programs. The first and second symphonies were offered with superb spirit, excellently worked out as to details. The concert ended with the second Leonore overture, which brought cheers from the hearers, while Director Klemperer had to bring the orchestra to their feet twice in response to ovations.

Pro-Musica Chapter members met at the Woman's Athletic Club, where Hubert Stowitts demonstrated the Oriental Origin of Spanish Gipsy Music by means of phonograph records and dances. Mr. Stowitts, known also as a painter, was the former dancing partner of Mme. Pavlowa. Gertrude Ross, the composer, president of the chapter, acted also as chairman.

AMERICAN CAST SINGS OPERA

Under the Armitage management Humperdinck's opera Hänsel and Gretel was given at the Philharmonic Auditorium (William Tyroler, conductor) obtaining good results notwithstanding a severely reduced orchestra. The all-American cast, singing, of course in English, was well received and consisted of Elinor Marlo and Maxine Carlo in the title rôles, Myrtle Aber as the witch, Allan Watson and Clemence Gifford as the parents, Zaruhi Elmassian impersonating the sandman and dewman.

Incidentally Hollywood paid tribute to Sol Hurok's Shan-Kar Dance Company, which was brought back for a special matinee at the Vine Street Playhouse in the heart of the film capital.

MUSIC FOR ALLIED ARTS FESTIVAL

Music will be amply represented during the Allied Arts Festival starting June 23 and lasting one week in Los Angeles. This state-wide series of events will be modelled somewhat after the Welsh Eisteddfod idea, for which reason Tudor Williams, bass-baritone, familiar with such undertakings in his native Wales has been made music chairman. The tonal arts section is under the general chairmanship of Grace Widney Mabee, who is acting on behalf of the Woman's Community Service Auxiliary of the Los Angeles Chamber of Commerce.

Correction must be made to the effect that A. B. Ruddock is still president of the Hollywood Bowl Association. He has not resigned, as was erroneously reported.

B. D. U.

Paul Kaul Compares Old Master Violins with Modern Creations

Parisian Expert Decries Manner in Which Instruments Are Repaired

PARIS.—I have just had an interview with Paul Kaul, French violin-maker. The best thing for me to do, is let Maitre Kaul speak for himself, what he had to say being so remarkable that running comments are not needed to give it importance. This is, in part, what Maitre Kaul said:

"Man naturally respects the past, and not much effort is needed to turn respect into blind, persistent idolatry. In no artistic domain do prejudice, foregone conclusions, and misapprehension of talent obtain with such violence and tenacity as in the violin-making. For this there are several reasons, some based on feeling, others on material considerations. The quarrel of the ancients and the moderns has come to a decisive turn. By an inconceivable paradox, the spirit of progress and evolution, everywhere so warmly praised by everybody, is condemned in only one art, that of violin-making. There routine gets in its deadliest work, and workmen copy, and do nothing else but copy. It is useless to discuss the saints, Stradivarius, Guarnerius; besides, one would be called a fool or malicious if he did. But is it true that the creations of the old Italian masters are always superior to others, and has it not been proven that the instruments of certain modern masters are superior to the old? The answer to the first question is no; to the second, yes. Here are some proofs.

DIFFERENCE IN ANCIENT SPECIMENS

"It is undeniable that the Italian instruments originally were not what they now are. Without doubt they were at first shrill, piercing and 'green'. Fatigue and old age have deafened them, and given them 'Italian' tone, just as light has affected Da Vinci's brilliant colors and given them the patina which art lovers rave about. Make an exact copy of a Stradivarius and you will have a harsh instrument. Remember, the diapason has gone up considerably since 1700, and that the Italians support a greater tension (wood ages and loses its vitality and elasticity), and you have the explanation of what I affirm. It is a well-established fact that under the bow, the old Italians are unyielding, hard to set into vibration, are easy to tire, and quick to lose their voice. After all, these are only some of the effects inherent to senility and decrepitude. If a modern artist made an instrument as thin as the Cremonas, the fragility of his work would be mercilessly criticized and it may interest amateurs as well as uninitiated professionals to know that according to the statistics of Mr. Hill, of London, the thicknesses of the Stradivarius violins are as follows:

Stradivarius 1693—table uniformly 2 mm 37.
" 1704—table varying from 1 mm 98 to 2 mm 77.
depth at center 3 mm 56.
" 1711—table uniformly at 2 mm 37.
depth 3 mm 96 tapering down to 2 mm 37.
" 1722—table uniformly at 2 mm 37.
depth 3 mm 96 tapering down to 2 mm 37 and at extreme edge to 1 mm 58.

"If one put these thicknesses into a modern instrument, the experts (sic) would shrug their shoulders in disgust and ask, 'How do you expect it to last?'

"I will not astonish anybody in saying that the Cremona 'masterpieces', handled in the shops like the sacrament itself, are in the ateliers, patched up and made over without any such show of tender solicitude, good only to impress the customers. New wood is added, pieces are doubled, stomachs are put in, weak places are propped up, broken parts are dissimulated, excess wood is removed, and—do you wish the truth?—the instrument is 'rebuttered' with new varnish. Ripolin is often used, and special care is taken to do over the sections where the 'famous' varnish has worn off. If, for a few weeks, you could frequent one of these factories where consummately able workmen repair old instruments, you would come away more deceived than poor Orpheus himself, when he went to Hell, after his imprudence had lost him his Eurydice.

"Another point. If one made a census of the old Italian violins in use throughout the world, he would be shocked at the total obtained, for one naturally supposes a production at least fifty per cent greater than was humanly possible for the old masters to turn out. Actuated by the prospect of sumptuous returns, the copyistes have often added so much ardor to a perfect imitative gift and have so perfectly imitated the old masters' etiquettes, that the imitation sometimes seems more authentic than the original. The number of this class of violins is unfortunately very large.

"Without the care of modern violin makers, old violins are unplayable, and the few specimens which are still serviceable in a virtuoso's career (and at what price) are always inferior in tone quality to first class modern instruments. It is only right to admit that, if there are old violins and old, there are also moderns and moderns. By moderns, I of course have in mind perfect violins. The beautiful modern violin is mellifluous and supple, has power and an equalized emission in all the registers, its timbre is noble and seductive. Do you know that the Cremona violins have been beaten in all the competitions of tone that have been held? These competitions since you ask were the

International Tone Competition, Paris, 1909:
1—Gaudet, Bernardel.
2—Stradivarius, Kreutzer.
International Tone Competition, Paris, 1910:
1—Paul Kaul, 465 points.
2—Stradivarius, Davidoff, 288 points.
International Tone Competition, Paris, 1912:
1—Talisse, 423 points.
2—Paul Kaul, 422 points.
3—Stradivarius, Kreutzer, 401 points.
International Tone Competition, Brussels, 1930:
1—Paul Kaul.
2—Aerts, 743 points.

"The same experience was repeated recently in Russia, five modern violins being put up against the Strads. The Strads were completely 'wiped-out', as they say, and be assured the competition was absolutely loyal and impartial. Lucien Capet, known everywhere for his Beethoven interpretations, played one of my instruments from 1919 until the day of his passing, and this is the letter he wrote about my violins:

I have come into possession of an absolutely extraordinary violin, which the Master violin maker Paul Kaul made especially for me. I sum up my thought when I say that, among all the beautiful Italian instruments which have passed through my hands, I do not know of one which might rival this new instrument. It is a model that Kaul created for me, and I firmly believe that if he can reproduce this same model, he will place himself not only at the head of violin makers, but of violin making of all times! (Signed) LUCIEN CAPET.

"Two years ago Georges Enesco gave up his Guarnerius, valued at a million francs, to play a Kaul exclusively and which I made especially for him. Yehudi Menuhin has also recognized that the modern Kauls are remarkable instruments, and sent me the warmest compliments for the instrument which I made for him. Robert Soetens, a French violinist, Robert Kitain, and many others, too, whose names I will not trouble you with now.

"The conclusion of the whole matter is this. While respecting the four or five ancient violin makers who really merit the title of Master, I openly denounce the scandalous commercialism of the dealers. Old Masters, since they were artists, would themselves be the first to stigmatize them. And I fearlessly declare that first class modern instruments are always superior in tone quality and workmanship to the old. Thanks to their thickness, which enables them victoriously to support the effects of time, and the intense work necessitated by modern music, symphony orchestras, and large concert halls, modern violins have a future much more brilliant than the old Italians. With modern violins, it is not necessary to have one for concerts (that is, an instrument whose strings must be loosened immediately the concert is over, or else it will become tired and voiceless) and another for study purposes. One will do.

PAUL KAUL

"Italian supremacy is on its last legs, and it has already become a legend which can not be maintained. This legend is no more. Indeed, it is the fate of everything which the human mind creates. Certain people are desperately trying to perpetuate the legend. Dealers violently protect the chicken that lays the golden egg, and professors, won over by the commissions they receive, help the dealers all they can. The financial possibilities at stake eloquently explain the solid coalition of those who so richly live upon the work of the dead, being given that, if they had to depend upon their own work, they could only vegetate. But truth will always be stronger than speculation. People may retard the operation of truth, and hold it back for a time, but there is only one eventual result: Truth declares itself with greater energy, strength and power." I. S.

Giovanni Martinelli Considers Fifty-three His Lucky Number

Metropolitan Tenor Relates Army Incident of His Youth and Humorously Comments on Likeness to Columbus

The first snow of the season lingering in Central Park made a black and white etching of the vista framed by the window of Giovanni Martinelli's New York apartment on the day he was found at home by a member of the Musical Courier's staff. It was following the opening of the tenor's twenty-first season with the Metropolitan and his first appearance in L'Africana. This latest addition to Martinelli's repertoire is his fifty-third rôle, a number which he considers lucky.

"The reason for this," he explained, "is based on the incident which was indirectly responsible for my becoming a singer. When I was a youth in Italy I was called upon to serve a term in the army, as all able-bodied young men are in that country. The custom is to draw for numbers, and those to whom low numbers fall have to serve three years. Those whose slips bear a higher figure limit their time to two years. When I saw that I had drawn fifty-three I was downcast enough, for that consigned me to the three-year period. However, as it turned out, it was not bad luck but the best I could have had, for in the third year of my service my voice was discovered, and when I left the army it was to embark upon a new and fascinating existence."

Martinelli smiled reminiscently. "Those were the days when I was 'Naane' to my friends and family, not 'Giovanni.' All during my childhood and early youth I was called by this nickname, but when I began my artistic career, everyone, including my parents, deferred to the dignity of a singer and addresed me as Giovanni." He added that a great many of his friends in this country were coming to use his first name.

"And I like that," Martinelli confided. "I have always been glad to bear this name, first because it belonged to Saint Precursor, whom all Christians admire, and second because it is simple and a very suitable name for a wholesome person. To be called 'Giovanni' makes me feel that I am something more than a personality-over-the-footlights to my public."

A MUSICAL CHRISTMAS

The Christmas season being scarcely on the wane when this conversation took place, the tenor was asked how he had spent that day.

"Christmas Day?" he echoed. "For the first time in twenty years of American life, I passed that day without my family, my wife and three children, Bettina, Antonio and Giovanna, who are in Rome. Well, Christmas passed like any other day. First I was called for a rehearsal of Aida at the Metropolitan; soon after this I rushed over to Fifth Avenue to St. Patrick's Cathedral, where I had promised to sing the Christmas carol, Gesu Bambino, expressly composed for me by Pietro Yon. Then I had lunch at the home of my friends, the Pereras. In the evening I spent some time at the hospitable home of Maestro Serafin, where I found my friend Rosa Ponselle and other fellow artists of the Metropolitan.

"As for presents, I made myself the gift of a telephone conversation with my family in Rome. I put in the call at 2:30 Christmas morning, which was, of course, much later there, and I found them ready to go to church."

"They remained in Italy after you had all spent the summer there?" inquired the interviewer.

"Yes, I left them there after an enjoyable stay in my native country. While I was there I sang several times for the benefit of children's charities. In Italy, as you know, under the Fascisti, the nation's youth and their care is a vital matter to everyone. To aid children, some contribute money and those who are able give of their professional services. Among the appearances that I made in this cause was one in my home city (in the province of Venice), a performance of The Masked Ball in Viareggio and a concert in the Piazza San Marco in Venice. This last event was one of the most picturesque experiences of my life. The Piazza, thronged by 60,000 people, was illuminated by candles, every balcony and window bearing gleaming tapers. The scene was one of old world pomp and dignity. The Crown Prince of Italy and other high personages were present."

Martinelli returned to America in October, following a holiday in the Dolomites. "We docked on Columbus Day," he remarked, adding laughingly, "and I noticed a peculiar thing. Columbus crossed the ocean in the Santa Maria in seventy-two days: I came by the SS. Rex in six days, and yet we both arrived on October 12!"

After this historic landing, the tenor went to California, where he sang during the season of the San Francisco Opera Company. Among his engagements there was an appearance in La Forza del Destino, the first time a major company had given this work on the Pacific Coast.

As for the present outlook at the Metropolitan, Martinelli believes it to be most encouraging. "Not only does the attendance seem to be better," he said, "but there is quicker and more spontaneous response on the part of the audience. It is as if the public, faced last season with the possibility of losing the Metropolitan, had awakened to the place it occupies in their lives and to the value of the institution not only to the city but to the individual."

M. L. S.

Rodzinski Completes First Half Year As Conductor of Cleveland Orchestra

Szigeti Appears as Soloist, Playing New Bartók Work

CLEVELAND, O.—With a deft hand Artur Rodzinski rang down the curtain of the first half of our symphony season on the last days of the year in an exhilarating performance of Strauss' Till Eulenspiegel. It may not be amiss to recount some of the achievements realized by the new conductor in the comparably short span of time we have been privileged to enjoy his musical dictatorship. With a gracious gesture towards nationality groups, presenting Polish and Hungarian programs, consideration for local artists and composers, and a tribute to German opera-lovers, Dr. Rodzinski has won an enviable position in the affections of the Cleveland public.

This tenth pair of concerts was inaugurated by the overture to The Marriage of Figaro, followed by an exquisite reading of Beethoven's seventh symphony and offered as a pleasing novelty the première of Caponsacchi, an epic poem for orchestra by Carlton Cooley, principal violist of the ensemble, who has contributed various other interesting compositions to the repertoire of the orchestra at different times. While not of equal value throughout, this fascinating composition nevertheless offered an admirable command of orchestral color, good thematic material, cleverly interwoven and suggestive of its purpose. The composer was acclaimed by conductor, audience and personnel of the orchestra.

Another Cleveland favorite was invited to contribute his artistry to the eighth pair of symphony concerts, December 14 and 16. Arthur Loesser was heard to fine advantage in the Mozart A major concerto and the César Franck Symphonic Variations which he delivered in intellectual and pianistic style. For the first time at these concerts we heard the Prokofieff Classical Symphony, performed with that finesse and refinement necessary to emphasize its different aspects. Albéniz' Fete Dieu a Seville received a stirring performance, while Debussy was represented by his Three Symphonic Sketches of the Sea.

SZIGETI SOLOIST IN HUNGARIAN PROGRAM

Replete with colorful novelties was the Hungarian concert, featuring the modern composers Kodály, Bartók and Dohnányi. It was unquestionably fitting to have Szigeti, a Hungarian by birth, play the music of his friend and contemporary, Bartók, who dedicated his first rhapsody for violin and orchestra to the violinist. The work is cleverly concocted, bristling with difficulties and occasional gypsy rhythms. To my knowledge, this was the first American performance of the work, but it is to be doubted whether many violinists will undertake to perform this hardly sympathetic, but tremendously difficult composition.

Hubay's version of Liszt's Hungarian Rhapsody for violin released the tension created by Bartók, and the artist was showered with an ovation for his beautiful playing. A welcome novelty was Kodály's Hary Janos, also labeled first time in Cleveland, to which Rodzinski gave a magnificent and eloquent reading. Likewise there was the familiar Dohnányi suite, op. 19, performed *con amore*.

As soloist with the Cleveland String Quartet, Josef Szigeti played the Bach G minor sonata inspiringly. Breadth of style, beauty of tone and mastery in every detail characterized this performance. The string quartet gave an exquisite interpretation to the Debussy G minor quartet; the opening number was the Mozart E flat major quartet.

ANNUAL MESSIAH PERFORMANCE

Under the direction of William Albert Hughes, the Cleveland Messiah Chorus of 400 voices gave its annual performance of Handel's Messiah at Public Music Hall. Since the N.B.C. broadcast a portion of the work over a nation-wide hook-up, tickets were gratis. The following N.B.C. artists took part in the performance: Rachel Morton, soprano; Louise Bernhardt, contralto; Ernest Davies, tenor; Earl Waldo, bass. Walter Logan's Symphonic Ensemble (Ida M. Reeder, organist), Anne Griffiths and Blanche Carrigan, pianists, dispensed the instrumental music.

The Baldwin Wallace Conservatory Orchestra (conducted by Carl Schluer) and the Bach Choir (led by Albert Riemenschneider) gave a concert at the Gamble Auditorium. Mr. Schluer was the soloist in the rarely performed Beethoven Fantasie op. 80, for piano, chorus and orchestra. The remainder of the program included excerpts from Bach's B minor Mass, a motet, Mozart's G minor symphony and Saint-Saëns' Phaeton. R. H. W.

Juilliard Presenting Concerts Illustrating the Concerto

The Juilliard School of Music, New York, announces a course of six orchestral concerts illustrating the literature of the concerto. These programs take place on January 19, February 2 and 23, March 9 and 23, and April 6. The soloists are Rosina Lhevinne, Olga Samaroff, Georges Barrère, Edouard Dethier, John Erskine, Carl Friedberg, James Friskin, Ernest Hutcheson, Paul Kochanski, Hans Letz, Josef Lhevinne, Louis Persinger, Felix Salmond, Alexander Siloti, Albert Stoessel, George Volkel and Oscar Wagner. Mr. Stoessel is the conductor and associate directors are Messrs. Barrère, Friedberg, Hutcheson and Persinger. The Orchestra of the Juilliard School will furnish the instrumental background. Concerti for piano, violin, cello, flute, organ and combinations of two or more instruments are included in the series.

New Music School Formed by Sessions and Boepple

A school of composition called the New Music School has been organized in New York by Roger Sessions and Paul Boepple. The facilities of the American Dalcroze Institute will be used, but the new organization is to function as a separate unit. The first semester extends from February 5 to June 1. On January 29 Mr. Sessions will give an opening lecture on The Composer and Musical Education, to which the public is invited.

According to the catalogue issued, the specific purposes of Mr. Sessions and Mr. Boepple in this project are to offer exhaustive and competent instruction in all teachable phases of composition; to give comprehensive instruction to the executant and teacher; to provide training for children in which music shall be experienced as a living language rather than merely as a medium for performance; to organize practical courses and lectures for the non-professional music-lover; to encourage and participate in the study of present day problems of music, particularly those concerning music education.

The school's organizers plan to start with a few courses, enlarging curriculum and staff as conditions warrant. The present scope of instruction offers, under the general heading of composition, a course including harmony, counterpoint and form presented by Mr. Sessions; instrumentation, Mr. Sessions; The Elements of Musical Language, Mr. Sessions; counterpoint, Israel Citkowitz; improvisation (for students having studied harmony), Mr. Boepple. Under the classification of applied composition, training is available in composing and improvising for the dance. Mr. Boepple is to conduct this course in collaboration with Harvey Pollins. Preparation courses include one in rhythm (movement and percussion) given by Mr. Boepple; ear-training, Mr. Boepple; dictation (rhythm and pitch), Mr. Pollins. There are also courses for children, comprising simple improvisation and composition under the direction of Suzanne Bloch.

The school offers no full scholarships but a limited number of partial scholarships are available.

Mr. Sessions' experience in the field of composition has been extensive. His works include The Black Maskers, suite for orchestra, conducted by Fritz Reiner in Cincinnati in 1929 and Leopold Stokowski in Philadelphia in 1933; a symphony, first performed under Serge Koussevitzky in Boston, 1927, then at the Geneva Festival of the I.S.C.M. in 1929 and in Berlin, 1931, both under Ernest Ansermet; sonata for piano, given at the Oxford Festival of the I.S.C.M. in 1931 and played frequently in the United States and Europe, and a concerto for violin and orchestra. He is a faculty member of the Malkin Conservatory, Boston Conservatory and Boston University College of Music. In 1932 he was elected to the jury of the International Society for Contemporary Music, and in 1933 invited by the City of Florence to deliver an address at the International Music Congress.

Mr. Boepple was for seven years the main assistant of Jaques Dalcroze at the Geneva Dalcroze Institute. At the same time he was active as a conductor, and among the works produced under him were the premières of King David and Judith by Honegger; Schelomo by Bloch and Chante de Joie by Honegger; De Profundis by Ernst Levy; St. John Passion by Bach. Since 1926 he has been director of the American Dalcroze Institute in New York. In 1930 he was made a faculty member of the New School for Social Research. Assisting faculty members are Miss Bloch, Mr. Citkowitz and Mr. Pollins.

Chittenden Morning Musicales

Kate S. Chittenden began her series of illustrated talks at the Hooker residence, New York, January 11. Her subject was Brahms, the Man and Composer. Other lectures by Miss Chittenden takes place on January 18 and January 25, and James Friskin will play a program of piano works on February 1.

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NEW YORK CONCERTS

JANUARY 2

Philadelphia Orchestra Eugene Ormandy led this evening concert of the Philadelphia Orchestra at Carnegie Hall, and furnished an unusual and arresting program consisting of Brahms' first symphony, Prokofieff's Suite from The Love of Three Oranges, Ravel's Le Tombeau de Couperin, and Enesco's Roumanian Rhapsody, No. I.

Many hearers who remembered the previous appearances of Mr. Ormandy in New York, and the impressive demonstrations he gave of uncommon talents with the baton, welcomed the present opportunity to renew acquaintance with one of the most gifted of the younger conductors.

His selection of the exacting work as his opening number, proved Mr. Ormandy's seriousness and confidence. He gave a well considered, faithful, and musicianly interpretation without attempt at an original "reading" or sensationalism of any kind. His feeling was refined, he allowed the great score to reveal all its eloquence and art and he handled his orchestra with elasticity and yet authoritative control. His listeners rewarded the leader with exceptional response.

The modern music on the program brought out other aspects of Mr. Ormandy's quality—his ability to illuminate compositions whose nature comprises brilliancy and less inner reflectiveness. The Prokofieff opus was a scintillating piece of conducting, and the rollicking Enesco measures ended the concert with a rousing lift that brought corresponding enthusiasm from the auditors.

The famed orchestra showed its worth throughout the evening, with lovely tone, balance, and masterful technic.

JANUARY 3

Philharmonic Orchestra Joseph Szigeti was the soloist for this Wednesday evening Philharmonic orchestral concert which Hans Lange conducted. Performing the Brahms violin concerto in D major, Mr. Szigeti exhibited his consummate art in a reading that had a strong sense of design, a technical brilliancy and a passionate portrayal of the magnificent slow movement. Mr. Lange's orchestral accompaniment was uneven, particularly in the first movement, and slightly hampered the rhythmic accuracy of Szigeti. An enthusiastic audience demonstrated its approval of the violinist's commendable, scholarly interpretation and tonal beauty.

The concert began with a short but charming overture from Eric De Lamarter's The Betrothal, which displayed skillful orchestration. It ended with a vigorous and dramatic presentation by Mr. Lange of the Sibelius first symphony in E minor, which received a cordial reception from the large audience.

Gallico Three Piano Ensemble and Alva Taylor Town Hall was the setting for that relative rarity, a three-piano concert, given by the Gallico Ensemble, a new group formed of Paolo Gallico, pianist and composer (whose oratorio The Apocalypse won the National Federation prize in 1921), Stella Stamler and Mae Krieg. Alva Taylor, soprano, sang a group of five settings by Mr. Gallico of poems by Leonora Speyer, among which When Baba Dives and Crickets proved appealing in harmonic charm and fancy. The singer was heard in a solo group by Moret, Marx, Wolf and Mahler, and also gave works by Campra, Rachmaninoff and Moret with three-piano accompaniment. The pianists performed an attractive Schubert group, as well as numbers by Haessler, Rameau, Weber, Beethoven, Lecuona, Dohnányi and Debussy (L'Isle Joyeuse), all of which were arranged by Mr. Gallico with outstanding musicianship and command of the pianistic idiom. With longer association, the ensemble should develop its considerable promise into an interesting and novel concert attraction. The audience was appreciative and of good size.

JANUARY 4

Plaza Artistic Mornings At the sixty-fifth of the Plaza Artistic Mornings Efrem Zimbalist shared the program with two sopranos, Helen Gleason of the Metropolitan Opera and Colette d'Arville of the Paris Opéra-Comique. Miss Gleason's numbers, selected from both the lyric and dramatic music literature, included excerpts from the Marriage of Figaro, Louise and Catalani's La Wally, and songs by Deems Taylor, Oley Speaks, Gretchaninoff, Sibella and Pietro Cimara, her accompanist. She was in fine mood and voice, singing with broad tone, easy control and warm temperament.

Miss d'Arville appeared in a group of songs in costume, comprising Mozart's Oiseaux si Tous les Ans, Vilanelle des Petits Canards (Chabrier), Ca Fair Peur aux Oiseaux (Paul Bernard) and Falla's La Jota. Dark, vivacious, magnetic, this artist scored with her deft interpretations as well as sweetness of voice. Her accompanist was Wilfred Pelletier.

The violin portion of the morning, as supplied by Zimbalist, with Theodore Saidenberg providing excellently modulated piano background, included Chaconne (Vitali), Berceuse and Impromptu by Tor Aulin and Sarasate's Spanish Dance and Jota Navarra. It was a memorable musical experience to hear Zimbalist play with his accustomed taste and consummate skill. The Plaza audience encored him repeatedly as it greeted Miss Gleason and Miss d'Arville, who were obliged to grant added numbers.

Julia Nessy The New York debut of Julia Nessy, Czech lyric-coloratura soprano, who has appeared in a number of important European music centres and with leading organizations abroad, was effected in a Town Hall matinee recital, before an audience of large size including many musical notables. The dainty and charming singer revealed a winning personality at her first entrance. She had chosen a program about equally compounded of coloratura arias (from Mozart's Il Re Pastore and Rossini's Barber of Seville), a Schumann Lieder group, an inimitable collection of folk-song arrangements by Vaclav Stepan and Jaroslav Kricka, sung in her native tongue, and the Liebeslieder Wälzer by Johann Straus arranged by Grosz. It was soon evident that Miss Nessy's charm is best conveyed in tender Lieder and folk-songs, where her innate musicality was shown in performances of exquisitely moving nature. She has the intelligence and dramatic perception to qualify her as an interesting addition to the interpreters of song literature. Her Schubert encore after the Schumann group was a rarely beautiful piece of singing. Her coloratura numbers (to which Bellini's Casta Diva was added as extra) were sung with spirit and in some cases with brilliance, showing vocal agility and considerable technical command, but in certain instances her naturally lovely tones suffered by being amplified to suit a showy type of music which is not ideally adapted to her equipment. The audience received her work with cordiality and demanded a number of extras. Stewart Wille was the piano accompanist.

Boston Symphony Orchestra Serge Koussevitzky's admirable program making is one of his most welcome traits and his selections for this Thursday evening concert at Carnegie Hall represented one of the best balanced and most varied lists he has offered in New York.

Koussevitzky began with Mozart's Eine Kleine Nacht Musik; then followed Introduction and Hymn (local première) by Igor Markevitch; Ravel's Shéhérazade suite for voice and orchestra; and Heldenleben by Richard Strauss.

The orchestra contributed a wealth of delicate and musically purposeful playing in the lovely Mozart masterpiece.

Marked merits of performance also featured the Markevitch compositions, but the music itself made a truly sorry showing. The Introduction is dull stuff with no original utterance. The Hymn proved to be a loud, banging, garish projection of rhythms (some of them of the jazz order) and the senseless tattoo and thick scoring seemed to win no pleased response from the auditors, for they applauded only mildly.

Ravel's transparent and shimmering work ravished the ear. The vocal part was sung with discreet musical feeling and skillful voicing and enunciation (in French) by the soprano, Olga Averino.

Heldenleben remains an arresting and vital score. Its eloquence, poetry, drama, and satire were expounded convincingly by Serge Koussevitzky. He and his masterful plays built up some compelling climaxes of temperament and tone. An ovation went to the leader and associates.

Maria Olszewska Very uneven were the performances of Maria Olszewska, contralto, at her Town Hall recital. She brings to the concert stage many exaggerated effects which she seems to have borrowed from the methods of grand opera. As a result she sings well those songs requiring a certain flourish in delivery but shows artistic deficiencies in material which calls for reflectiveness, quiet depth, or extreme refinement of emotion.

Mme. Olszewska has some rich, full tones, when she does not force her voice, and they register to particular advantage in moments of vocal passion. In softer episodes the quality frequently loses warmth.

Opening the recital was an Italian section of old airs, and the rest of the program comprised German songs, among them four lovely and musically well made examples by Baron von Franckenstein, director of the Munich Opera.

The listeners applauded Mme. Olszewska generously. She was accompanied by Kurt Ruhrseitz whose work at the piano would be no less effective if he refrained from theatrical gesturing and bouncing up and down on his chair.

JANUARY 6

Boston Symphony Orchestra The second Carnegie Hall concert in a week offered by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was played on Saturday afternoon. The program embraced Night on Mount Triglav, an orchestral suite derived from the final act of Rimsky-Korsakoff's opera ballet Mlada; a repetition of Ravel's Shéhérazade with Olga Averino again the meticulously capable and tonally excellent soloist; and Beethoven's fifth symphony, performed with a forceful individuality of treatment that quickened interest to ears too well accustomed to tedious performances of the orchestral masterpiece.

Night on Mount Triglav had not been heard in New York for a number of years. In many ways it is effective music, scored with Rimsky-Korsakoff's uncannily appropriate orchestral colors. Reviewing in the Musical Courier a hearing of this work in Boston on December 22 by the same organization, Moses Smith stated that much of it is obviously stage music demanding a sight of the accompanying action for complete understanding. Yet there are enough beautiful pages in the work more than to compensate for its failings." Mr. Smith has so accurately portrayed this reviewer's reactions that it seems unnecessary to make any further comment, except to say that Koussevitzky directed his men with dynamic energy and produced a glowing musical afternoon that evoked approbation and enthusiasm.

JANUARY 7

Frederick Jagel The annual New York song recital by Frederick Jagel, tenor of the Metropolitan Opera, drew a large matinee audience to Town Hall. The genial singer appeared in a program of high musical content, including two substantial groups of Lieder by Schubert, Brahms and Wolf, modern Italian songs by Pizzetti, Recli, Sadero and Santoliquido, and a group in English.

Although his previous recitals had prepared listeners for the worthwhile qualities of Mr. Jagel's portrayal of these works, he gave a finished exhibition of skill in Lieder singing that was doubly creditable in an operatic artist whose name is associated with Italian dramatic rôles.

It was evident that the American tenor has made a long and searching study of the German song literature, for his skilled diction, varied treatment of vocal line, emotional expressiveness and poise compared favorably with those of his German colleagues who specialize in the field. His warmly vibrant and lyrical voice was tempered with much skill in such work as the Brahms Ständchen, which was of particular attractiveness. He was most successful in works of impassioned utterance or of calm reflection, while the humorous note of Wolf's Epiphanias was aptly portrayed.

The closing groups demonstrated the singer's mastery in projecting Italian and English texts, the Pizzetti and Santoloquido numbers being especially effective. In the English group, songs by Kramer, Homer, Hinchcliffe and Warren were well sung. The audience was warmly appreciative and called for a number of encores, including works by Strauss and other composers Edwin McArthur was the accompanist.

Philharmonic Orchestra As at some of his earlier concerts this season with the Philharmonic Orchestra, Hans Lange led Mendelssohn's overture, Calm Sea and Prosperous Voyage, at the Carnegie Hall matinee on this Sabbath day.

Following hard (it is the right word) upon that cheerful music, came Sibelius' first symphony, an assertive, pretentious, and overweighted score full of what is generally termed "the introspective and melancholy spirit of the north." The symphony by the Finnish composer has moments of drama and even of beauty but they are far too few. Promising episodes fritter themselves into long winded statements that lose contour and finally become buried in obscure orchestration. Sibelius is too uncompromisingly serious and declamatory for the good of his own course. He has had his chance at greatness and missed it decisively. He is not even generally popular. Lange and his men gave a devoted and virtuoso performance of these pages by the "Mahler of Finland."

At the end of the program the darksome atmosphere was lifted with Rachmaninoff's second piano concerto, a romantic and lovely work. Poldi Mildner was the soloist and in communicative and ingratiating mood gave a warm blooded and technically spirited performance. She realized the frank outspokenness of this composition and did not try to lose herself in the profundities of a "message" or a "reading." Rich tone came from under her fingers, she put sweep into her delivery, and her execution was of dazzling zest and brilliance. Miss Mildner scored a complete and tremendous success.

Ossip Gabrilowitsch and Albert Spalding Three Beethoven sonatas for piano and violin, those in A, op. 12, No. 2, in G, op. 96, and C minor, op. 30, No. 2, formed the program which Ossip Gabrilowitsch and Albert Spalding gave on Sunday evening at Town Hall. A large and distinguished audience attended, undeterred by rain. The two artists present a combination whose joint virtues are the composite of their individual gifts. There is no hint of undue prominence of either the violin or piano element, the balance of the ensemble being maintained with consummate delicacy and the musical shading and line preserved with flawless integrity. The grace of the Beethoven forms, the intellectual depth and spiritual beauty found worthy portrayal. Mr. Gabrilowitsch is a conductor and a connoisseur of ensemble effects as well as a pianist; Mr. Spalding can adapt his artistic individuality to collaboration no less than to solo work. Their union is one of attunement in execution and temperament, their performances achievements of distinction.

Engagements for Barrère-Salzedo-Britt

The Civic Concert Course in Jacksonville, Fla., is presenting Barrère-Salzedo-Britt on January 15, the day before the flutist, harpist and cellist play in Daytona Beach.

Allentown, Pa., has been added to the spring itinerary of Barrère-Salzedo-Britt. The flutist, harpist and cellist play there on March 14 under the auspices of the local Community Concerts Association. Directly preceding this appearance the instrumental combination is heard in Roanoke, Va., and York, Pa.

MAKES METROPOLITAN BOW

IRRA PETINA,

mezzo-soprano, artist student of Harriet Van Emden at the Curtis Institute of Music, made her début with the Metropolitan Opera Association in Die Walküre on December 29. (Rembrandt photo.)

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STEINWAY HALL NEW YORK

Philadelphia Orchestra Led By Stokowski and Ormandy

Leonora Cortez Returns to Quaker City for Recital

PHILADELPHIA.—The Philadelphia Orchestra's Christmas Concert for Youth was given in the Academy of Music on December 28 before a capacity audience. The old hall had been appropriately decorated for the season, with a Christmas tree on the stage, a large silver and gold star suspended above, and the balcony facings covered with light blue, against which large silver stars were placed.

The stage was in almost complete darkness when the curtain went up, as the lights over the music stands were covered with black cloths. Dr. Stokowski received the usual ovation as he entered, and after a few preliminary greetings and explanations, Christmas carols were sung by the audience, followed by the performance of the Christmas music from Handel's Messiah. Brahms' second symphony was given an excellent reading and was equally well played by the orchestra.

After the intermission, Dr. Stokowski spoke on behalf of his favorite work, Le Sacre du Printemps by Stravinsky, which is to be played at the next Youth Concert. Then the so-called "tour of the orchestra" was continued by a performance of Debussy's Rapsodie for clarinet and orchestra, with Robert McGinnis as soloist. This in turn was followed by Hahn's Sarabande et Theme Varie for the bass clarinet, with Lucien Cailliet as soloist. Both numbers were splendidly played and well received.

The "request" number, The Young Prince and the Young Princess from Rimsky-Korsakoff's Scheherazade, was presented at this time instead of at the close. It was magnificently done, with high honors going to Alexander Hilsberg, acting concertmaster, for his solo violin.

Dr. Stokowski's transcription of the music of the second act of Tristan and Isolde was the final offering. It met with tremendous applause.

REGULAR ORCHESTRAL CONCERTS

For the third time this season, Eugene Ormandy appeared as guest conductor of the Philadelphia Orchestra on December 29 and 30. The program was interesting, finely interpreted and excellently performed. The opening number was the Schönberg orchestration of the Bach Preludium and Fugue in E flat. It was an elaborate arrangement, utilizing a very large orchestra and gaining impressive effects. Mr. Ormandy brought out the various voices with clarity throughout.

Ruralia Hungarica by Dohnányi received its first performance in Philadelphia at these concerts. It is written in five movements, but Mr. Ormandy omitted the first at his hearing. Being Hungarian himself, Mr. Ormandy is eminently fitted to interpret such a work, and he gave of his best. Ravel's Alborado del Gracioso was also finely read and played.

The climax of the concert was reached, however, in the performance of the Eroica Symphony of Beethoven. The audience was most enthusiastic.

LEONORA CORTEZ IN RECITAL

Leonora Cortez, young American pianist, gave a recital in the foyer of the Academy of Music on January 3, before a large and enthusiastic audience. It was several seasons since Miss Cortez had been heard in Philadelphia, and her playing has matured and broadened. Always the possessor of a colossal technic, she has gained the ability to present her varied numbers convincingly from every standpoint.

Her program for this concert was a demanding one, opening with the Beethoven Sonata quasi una Fantasia, op. 27, No. 1, played without pause. This was followed by the organ toccata in C by Bach, in the Busoni arrangement. This retained the organ effects with surprising fidelity and brought out the different voices of the fugue with clearness. The audience burst into spontaneous applause at the close. Schumann's Papillons was played with imagination and cleverness, followed by two Brahms numbers, Intermezzo in A, and a scherzo. Borodin's scherzo and Liszt's Sonetto 123 del Petrarca were succeeded by the toccata by Saint-Saëns. Five encores were demanded and given with technical facility. In the case of several, exquisite tonal effects were obtained. All in all, it was some of the most satisfactory piano playing which has been heard here recently. M. M. C.

Nelson Eddy Heard as Soloist with San Francisco Symphonic Forces

Sinfonietta Orchestra Opens Its Season

SAN FRANCISCO, CAL.—Giulio Minetti's Sinfonietta Orchestra gave its first concert of its second season in the Community Playhouse. This organization which specializes in the performance of music scored for miniature orchestra and for rare combinations of instruments, certainly should have attracted a far larger audience than what was present upon this occasion. Those who did attend, however, were delighted with a program that displayed excellent ensemble playing. Among the composers represented were Handel, Gustave Lange, Eugenio Pirani, Honegger, Albéniz, Hindemith, Bossi and Mozart. Mr. Minetti again showed mastery of scores and his orchestra responded to his directions with admirable results.

EDDY HEARD WITH ORCHESTRA

The regular pair of concerts of the San Francisco Symphony Orchestra held in the Opera House offered novelties in the way of compositions and introduced to the San Francisco musical public, Nelson Eddy, young American baritone. In addition to the overture to Anacreon by Cherubini and Mozart's symphony in E flat, there was the suite from the Fire Bird by Stravinsky, the suite, op. 33 by Roussel, and also, Wotan's Farewell, Magic Fire Scene from Wagner's Die Walküre and the Song to the Evening Star from Tannhäuser with Mr. Eddy as soloist.

Under Issay Dobrowen's eloquent baton, the Mozart symphony glowed with a new significance. The Fire Bird proved a fine contrast to the delicate music of Mozart. The difficult Stravinsky score was admirably handled by Mr. Dobrowen.

Mr. Eddy's performance in the two Wagnerian numbers was a source of pleasure to those who love good singing. His remarkable command of tonal variety, his exquisite adjustment of dynamic values and of accent, his finished phrasing and his diction, won him unstinted applause. Mr. Eddy's voice has much power and a wide range, unquestionably most generously equipped.

C. H. A.

Matthay Association Gives Fund for American Students

The ninth annual meeting of the American Matthay Association was held on December 28 at Riverdale Country School, Riverdale-on-Hudson, N. Y. It was decided in the business meeting to send a gift of $225 to the Student Aid Fund of the Matthay School in London, to be especially used for the assistance of American students at the school, and it was also agreed to hold a scholarship contest at the next annual meeting. The members pledged themselves to raise a fund for this purpose of not less than $1,000.

After the business meeting the visiting members were entertained at luncheon by Mr. and Mrs. Richard McClanahan. Mr. McClanahan is president of the American Matthay Association and director of the Riverdale School of Music. Following the luncheon Mrs. Jean Sinclair Buchanan gave a lecture-recital on The Clavichord and Its Music. A discussion on the interpretation of old music was led by Bruce Simonds of Yale University, and Ray Lev, winner of the 1931 Matthay Association Award, offered a short recital.

Asaf and Sulamith Messerer of Moscow Opera Ballet to Appear Here

Asaf and Sulamith Messerer, featured ballet artists of the Moscow Grand Opera, are among the first Soviet dance artists to appear in the United States, opening late in January in New York for a tour of four weeks under the direction of Columbia Concerts Corporation.

The new Russian Ballet, of which they are exponents, had its inception in 1927 when The Red Poppy, a Russo-Chinese fantasy with music by Gliere and choreography by Gorsky, was given. Subsequent productions were Don Quixote, Salammbo, The Football Player and Flame of Paris. Asaf and Sulamith, brother and sister, danced in these ballets. Government and military officials, as well as factory workers, attended their performances. They appeared in Leningrad, Kharkov and Odessa and other Russian cities, and last season in Stockholm, Berlin and Paris.

Martha Baird Plays with Providence Symphony

Martha Baird appeared as soloist with the Providence (R. I.) Symphony Orchestra (Wassili Leps, conductor) on January 9, playing the Liszt concerto in E flat. This concert was broadcast over a New England network and was also heard over WMCA in New York.

Following this appearance Miss Baird continues an active mid-winter season in a series of broadcasts over WAAB (Boston), with the Durrell String Quartet on Monday evenings; several concert appearances in the eastern states; and on March 8 a concert with the Musical Art Quartet at Brown University, at which the Brahms quintet is to be performed.

Young Pianists to Make Début Under Schelling

Two New York school children, twelve-year-old Edith Zelda Rosen and eleven-year-old Arnold Pomerantz, are making their débuts as piano soloists at the second of Ernest Schelling's Concerts for Young People in which he conducts the New York Philharmonic Orchestra at Carnegie Hall, New York, this morning (January 13). They will be heard in Saint-Saëns' Carnival of the Animals, which is part of an all-French program. Other works to be played are the Rakoczy March of Berlioz, the third movement from the César Franck symphony, Debussy's Fetes, and Bizet's Farandole. The children will sing the Marseillaise and the entire program is to be broadcast to France.

Miss Rosen has been a pupil of William Sauber for the past six years and is now in the first grade of the Herman Ridder Junior High School in the Bronx. Master Pomerantz is a student of Henriette Michelson. Previously he had studied the piano under Clarence Adler, during which time he won the gold medal in one of the New York Music Association's contests. He is in the eighth grade in school.

Music Study Club Formed In Washington

New Community Centre Sponsors Musical Events

WASHINGTON, D. C.—Of unusual interest in musical circles is the newly organized Music Study Club sponsored by the Jewish Community Center. With Maurice Bisgyer, executive director of the center, and Dr. Wm. Perau, its president, heading the new organization, the membership consists of the personnel of the Artists' Symphony Orchestra and Center Choral Society (also sponsored by the center), distinguished musicians and music-lovers in this city.

That the new organization has thus far been successful in its endeavor, has been indicated in the large attendance at the several meetings held. During the initial meeting, on November 14, August Zanzig delivered a lecture-recital, stressing the value and importance of community singing. The assisting artists were Harry Guinn, basso, Nettie Sadle, pianist, and Herbert Sokolove, violinist.

Norman Frauenheim, exponent of Paderewski and Stojowski, in the second meeting held on December 19, delivered a lecture on Debussy, illustrated with his superb playing of examples and further illustrating the contrasts with the style of compositions by Wagner, Liszt and Chopin.

Arranged by the Music Study Club of the center was the concert on December 13, under direction of Samuel Bugatch, choir conductor and composer. The elaborate program of liturgical music was offered by the Zimrah Chorus of Baltimore, with Samuel Malavsky, tenor, singing the many solo passages excellently. Possessing a good voice of wide baritone range, Abe Shefferman sang It Is Enough from Elijah (Mendelssohn), Asra (Rubinstein) and Zion (Buck). G. S.

Reiner to Conduct League of Composers Concert

Fritz Reiner will conduct the season's second concert of the League of Composers at Town Hall, New York, on January 20. Under his direction, a chamber orchestra of New York Philharmonic-Symphony Orchestra men will perform works by Igor Stravinsky and Paul Hindemith. Frank Sheridan and the Jacques Gordon String Quartet are also to be heard. The program includes the suite from Stravinsky's L'Histoire du Soldat, given its American première by the League in March, 1924; and Hindemith's Kammermusik, op. 24, No. 1, introduced to the American public by the League in March, 1925. There are also the concertino for string quartet by Stravinsky and the Klavierkonzert, op. 36, No. 1, by Hindemith.

The League of Composers plans only two more concerts this season—in Town Hall on March 27 presenting works for small ensemble by four contemporary composers, and an intimate concert at the French Institute in February.

Helen Fowles Presents Music for M. T. N. A. Banquet

LINCOLN, NEB.—Helen Fowles, in charge of the music for the banquet held during the recent convention of the Music Teachers' National Association here, presented Herbert Wall, baritone, and Basil Gauntlett, pianist. Mr. Wall revealed a pleasing and melodious baritone voice, admirably suited to his list of songs by Wolf, Strauss and Brahms. Mr. Gauntlett, in a Brahms intermezzo and Debussy's The Joyous Isle, proved himself possessed of comprehensive technic and expressive skill. His interpretation of the Brahms number was broad, Germanic and showed a fine sensitiveness to the poetic content. Both artists were well received. D.

Washington Heights Oratorio Society in Musicale

The Washington Heights Oratorio Society, under the direction of Hugh Porter, will sing the Christmas Oratorio of Bach in the chapel of New York University, University Heights, on January 16. The soloists are Ruth Rodgers, soprano; Nevada Van Der Veer, contralto; Harold Haugh, tenor; Robert Crawford, baritone. Later Haydn's Creation is to be presented.

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METROPOLITAN OPERA

PAGLIACCI AND EMPEROR JONES, JANUARY 1 (MATINEE)

A special matinee on New Year's Day brought a double bill of Pagliacci and The Emperor Jones, both works having their first performances of the season. Louis Gruenberg's tonal setting of O'Neill's gripping play, with Lawrence Tibbett again in the title rôle, which he created and which remains a unique achievement in musico-dramatic effectiveness, provided the major thrills of the afternoon.

Mr. Tibbett was in his best form both vocally and dramatically. The mingled tragedy, pathos and humor of his portrayal exercised a profound effect on the audience and won for him an ovation, with numberless recalls at the close. Marek Windheim, as the Cockney Smithers, again contributed a fine character sketch of mixed humor and vindictiveness, and delivered the measures allotted him with dramatic effect. Pearl Besuner, in the brief part of the Native Woman, fitted into the picture acceptably. Hemsley Winfield danced the rôle of the Witch-Doctor with the proper horrific malignancy, making his entrance from the wings instead of the prompter's box, as last season. The chorus of Negro dancers gave vivid realism to the powerful close of the opera.

The Metropolitan's staging of this American work remains one of its substantial triumphs, with an important share of the credit going to the scene designer, Jo Mielziner, as well as to Tullio Serafin's highly effective reading of the expertly contrived score, and the fine choral direction by Giulio Setti. The Emperor Jones remains the most successful American opera thus far written, so far as sense of theatre, largeness of dramatic conception and unfailing effectiveness and sounding qualities of the music are concerned. The applause at the end, from an audience including standees, was spontaneous and long-continued.

In Pagliacci, Giovanni Martinelli again embodied the tragic Canio with superb breadth of voice and forceful dramatic portrayal, his interpretation—a Metropolitan classic—winning the familiar acclaim. The remainder of the cast included Nina Morgana, an attractive and vocally expert Nedda; Armando Borgioli, revealing new dramatic powers and fullness of voice as Tonio; Alfio Tedesco as Beppe, and George Cehanovsky as Silvio. Vincenzo Bellezza conducted.

LA TRAVIATA, JANUARY 1

After an absence of twelve years, Claudia Muzio made a triumphant reentry at the Metropolitan, on New Year's Night as Violetta in La Traviata. Greeted by an ovation which lasted for fully fifteen minutes after the close of the performance, and forced to acknowledge nine curtain calls at the end of the first act, Mme. Muzio sang with a skill that endowed her portrayal of the unhappy cocotte with a subtle charm. Her consummate musicianship, always in evidence, and the supple manner of her acting lent a fresh glamour to the rôle. Mme. Muzio has one quality in her singing that few sopranos have who possess as richly vibrant tones. This is the ability to project a pianissimo of amazing carrying power. Because of this the artist's performance had an effective light and shade which was admirably enhanced by her individual histrionic reading of Violetta. Her full voice was brilliant in arias soaring easily to heights that commanded shouts of approval from the overcrowded audience.

Tito Schipa, singing Alfredo, was in excellent voice and his enunciation had refinement and clarity, displaying musicianly phrasing of a high order. He received the frenetic approval of his listeners, as did Richard Bonelli, who appeared for the first time this season as Giorgio Germont, the rôle in which he made his début last year. Bonelli gave a performance that showed a greater freedom of gesture. In particular, his entrance as the irate father in the second act had a power and force not observed when he first interpreted the rôle at the Metropolitan. Bonelli's vocal art is completely dependable, and as the elder Germont he sang with conviction, finesse and beauty of tone, coupled with a dignity of bearing so necessary to the character.

The remainder of the cast listed Elda Vettori, Philine Falco, Angelo Bada, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Tullio Serafin was the conductor.

DON GIOVANNI, JANUARY 3

Mozart's operatic masterpiece is one of the most persuasive and polished productions at the Metropolitan, musically and scenically. The cast forms a highly competent ensemble and Tullio Serafin conducts with insight, style and stimulative spirit.

Rosa Ponselle, the Donna Anna, keeps adding vocal security and many subtle interpretative touches to the part which has been the medium of a series of successes for her since she first sang it a few seasons ago. Her voice has all its wonted fullness and warmth and her singing art gains constantly in finish and eloquence.

As Donna Elvira, Maria Mueller makes an attractive picture, acts with liveliness, and does full justice to the beautiful and exacting music, with her precise and tasteful handling of tone and text.

Tito Schipa, slender, graceful, elegant, portrays Don Ottavio with especial distinction and puts a wealth of romantic feeling and delicate shading into his vocal measures.

Ezio Pinza was suffering from a cold (as a note in the program stated) but nevertheless gave a good account of himself as the amorous hero. Editha Fleischer was the Zerlina; Virgilio Lazzari did a capable Leporello; Louis d'Angelo impersonated Masetto, and Leon Rothier took the part of the Commandant.

LUCIA DI LAMMERMOOR, JANUARY 4

Lily Pons in the rôle of Donizetti's much-wronged heroine dominated the season's first performance of Lucia, which also marked the initial appearance of Nino Martini as Edgardo. Miss Pons has developed her impersonation of the tragic bride of Lammermoor in the several seasons she has sung the rôle. It is one of her most appealing characterizations, vivid and charmingly spirited in the opening scenes, and later revealing in dramatic fashion the crushing weight of the tragedy that overwhelms her. The Gallic soprano sang on this occasion with brilliancy and freshness of tone, surmounting the phenomenal test of the Mad Scene with reliable musicianship and rare flexibility of voice. She had, of course, a prolonged ovation at its close, but there were also volleys of applause after Regnava nel silenzio in Act I and elsewhere throughout the opera.

Martini, in his second rôle at the Metropolitan, revealed his possibilities in a part that suits his personality better than the philandering Duke in Rigoletto. He rose to the dramatic demands of the sextet scene with tones of vigorous, ringing quality. Particularly in the touching final scene of the opera he revealed his true strength in singing that was both admirable from the standpoint of musicianship and power, and tragically expressive in accordance with the dramatic quality of the scene. His youth and personable qualities, as well as his ability to convey the romantic and melancholy aspects of Edgar's character, made his an impersonation far removed from the perfunctory portrayals of certain more mature artists.

The remainder of the cast included Giuseppe De Luca, as Lord Henry; Leon Rothier as Raimondo; Elda Vettori as Alisa; Alfio Tedesco, as Arturo, and Giordani Paltrinieri as Normanno. The chorus sang the ensembles of the old score with routined competency, but the stage direction of this opera needs freshening (the guests of Ravenswood displaying only the politest interest in the scene of the murder and Lucia's madness). Vincenzo Bellezza conducted.

SIMON BOCCANEGRA, JANUARY 5

Verdi's Simon Boccanegra was restaged for the first time this season in a highly effective manner. This production, as magnificently costumed and set as anything the Metropolitan does, was meticulously sung and acted by a superb cast.

Maria Müller as Maria Boccanegra, pictorially attractive, sang with amazing vocal charm, showing with what effortless ease a well produced voice can encompass the difficult tests made by arias of great length and wide range. Never once did she sing a note that was not accurate in pitch, proper to its emotional portrayal, or sustained to the exact length indicated by the composer's score. Purity of tone, finesse of phrasing and a histrionic sense that tempered any desire to overact colored her entire performance. The crowded house was strenuous in its appreciation, punctuating Mme. Müller's interpretation of the rôle with applausive outbursts many times during the evening.

Lawrence Tibbett, in a masterly delineation which completely suits him, brought ovational response from his hearers. With firm, vigorous tone, now full in regal power, again mellow with affection and pathos, he sang with artistic finesse. His acting of the rôle had such command that Tibbett as a person was lost entirely in the character of Simon Boccanegra.

The rôle of Gabriele Adorno, portrayed by Giovanni Martinelli, was given with the consummate musicianship and adequacy of tonal interpretation that makes him one of the most dependable members of the association. After his arias in the first and third acts Martinelli was showered with cheers.

Alfredo Gandolfi, appearing in the part of Paolo Albiani for the first time, had the opportunity to show himself to be an exceptionally fine actor and singer. Without question his contribution to this performance helped to make it one of the highlights of the young season. No flaw entered his vocal or dramatic exhibition. Ezio Pinza, the Jacopo Fiesco, was also excellent.

The remainder of the fine cast, capably directed by Tullio Serafin, listed Pearl Besuner, Louis d'Angelo and Giordano Paltrinieri. The stage direction of Armando Agnini was colorful and effective.

TRISTAN AND ISOLDE, JANUARY 6 (MATINEE)

Lauritz Melchior returned to his great rôle of Tristan at this crowded Saturday matinee and quickly proved that he is in possession of all his power and potency as an operatic artist. His voice rang full and true in climaxes and was equally attractive in the subdued episodes of tone. Beautifully colored, musically phrased, and emotionally irresistible was the Melchior singing in the sensuous love music of the second act. As the later tortured Tristan, the Danish tenor touched the greatest interpretative heights he has achieved in New York. His acting throughout the opera was strikingly authoritative and resourceful, pitched in the most intense key of poetical romanticism and passion. Small wonder that the enraptured auditors cheered Melchior and recalled him a dozen or more times.

Gertrude Kappel was a worthy partner of the hero. Her Isolde is one of the famous operatic portraits of our time. She has perfected her characterization in every detail. It is a profoundly moving version of the great dramatic figure in which Mme. Kappel finds and registers every requisite element of pride, tenderness, sweeping amorousness, and sublimated tragedy. Her tones express all shades of feeling and she is entire mistress of Wagnerian style and manner in delivery of song and projection of text. She received resounding and prolonged ovations.

Karin Branzell, suddenly indisposed, could not appear in her renowned rôle of Brangaene, but Doris Doe, American contralto, acted as an effective and warmly accepted substitute. Vocal smoothness, thoughtfulness of musical conception, and excellent enunciation marked Miss Doe's presentation. She will gain in breadth of utterance and histrionic incisiveness with further opportunity to develop her Brangaene.

Friedrich Schorr, somewhat hoarse, gave his customary rugged and intelligent version of Kurvenal. Ludwig Hofmann was the King Marke and made that monarch hard of tone, matter of fact in declamation, and hardly noble in bearing and gesture. The other rôles were taken by Arnold Gabor, Hans Clemens, and James Wolfe.

In spite of individual shortcomings on the part of the principals, the performance as a whole had many glorious moments, due of course to the imperishably lovely and moving music but also to the fine orchestral playing conducted by Artur Bodanzky with zest and imagination after some dragged tempos in the first act.

LA BOHEME, JANUARY 6

Making the sixteenth operatic performance in two weeks, Puccini's melodiously poignant opera, La Boheme, was added to the productions, bringing a cast headed by Lucrezia Bori (Mimi) and Frederick Jagel (Rodolfo) and listing also Nina Morgana (Musetta), Richard Bonelli (Marcello), Millo Picco (Schaunard), Virgilio Lazzari (Colline), Paolo Ananian (Benoit), Pompilio Malatesta (Alcindoro), Max Altglass (Parpignol) and Carlo Coscia (a Sergeant).

Lucrezia Bori's Mimi was a characterization of pathetic charm, sung with a beauty of tonal phrase and acted with such delicate finesse as to evoke tumultuous appreciation from the listeners over-crowding the auditorium. Her death bed scene in Act IV was magnificently interpreted and deeply moved her audience.

Rodolfo has not been sung many times at the Metropolitan by Frederick Jagel, but he was completely satisfactory in the part. With no sense of unfamiliarity he sang his tuneful arias with power and precision, and was generously acclaimed for his efforts. This young American tenor is certainly a splendid asset to the organization; and this contribution was a noteworthy delineation.

Amusingly vivacious, tonally brilliant was Nina Morgana's Musetta. Her acting of the rôle made her audience laugh delightedly and the scenes between herself and Marcello had exuberance and spontaneity. Bonelli, in excellent voice, acquitted himself with distinction. Virgilio Lazzari assumed the part of Colline for the first time on this stage. With Schaunard (Picco), Rodolfo and Marcello he became a self-sacrificing and pathetic Bohemian.

The comedians, Ananian and Malatesta, did their bit to make this performance meritorious, aided by Max Altglass' brief appearance as the flower vendor. Vincenzo Bellezza was the efficient conductor.

OPERATIC CONCERT, JANUARY 7

The group of opera favorites at the second Sunday evening concert on January 7 drew a large audience. Lily Pons as usual received warmest applause, for her singing held in it the ever-present attributes of grace and delicacy, allied with brilliant vocalization. She sang the Polonaise from Mignon (Thomas) a tone higher than written, in C, reaching high F in the cadenza, with a final high C. Richard Bonelli's resonant baritone voice and power in the monologue, Nemico Della Patria (Giordano) and his fervent, controlled singing of Wagner's Evening Star won him resounding applause and recalls. Lillian Clark's first appearance was encouraging; a clear, light lyric soprano is hers, with ingratiating appearance. Max Lorenz sang the Prize Song with ardor, reaching a fine climax. Rose Bampton won applause after an aria from La Cenerentola (Rossini), her range covering low G and high B flat. The aria is little sung, but gave her unusual opportunity in *fioriture* technic. Emanuel List (a first appearance at these concerts) poured forth a deep F in Mozart's Magic Flute air, and yet deeper E flat in Nicolai's Merry Wives (Falstaff) aria. Dignity of presence and nobility of tone pervaded his singing, and the audience enjoyed

(*Continued on page 20*)

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Hofmann Scores in Appearance As St. Louis Orchestra Soloist

Golschmann Conducts Premier Local Hearing of Schubert Tragic Symphony—Vienna Boys' Choir Returns

ST. LOUIS, MO.—Due to the holiday season, musical events here were less numerous than usual, the chief activities being three concerts by the St. Louis Symphony Orchestra and an appearance of the Vienna Boys' Choir. For the regular symphony concerts of December 29 and 30, Josef Hofmann was the assisting artist, playing what has come to be known as his favorite standby, the Rubinstein D minor concerto. Hofmann, not heard in St. Louis for many seasons, gave a superlative performance—the many great Hofmann attributes being set forth in all their brilliance and technical perfection. The one disappointment was that the pianist adhered to his own no-encore rule, one which has never been in force here, and many latecomers missed his performance by reason of his appearing as the second number on the program, immediately after a short overture.

Vladimir Golschmann gave as his principal orchestral contribution the Schubert Tragic Symphony, No. 4, in C minor, this being the first St. Louis performance of the work. With nothing savoring of the tragic, the symphony has a spirit of romanticism and joviality quite in contrast to its title. Mr. Golschmann colored the music subtly and variably in a romantic style, and managed a carefully adjusted performance with gratifying effect. The program was introduced with Rimsky-Korsakoff's overture, The Night of May, with Richard Strauss' Der Rosenkavalier waltzes bringing it to a lilting close.

A popular concert on New Year's Night regaled a fair sized audience with the Berlioz overture Roman Carnival; the Dukas Sorcerer's Apprentice; the *scherzo* from Mendelssohn's Midsummer Night's Dream, and the Tschaikowsky fourth symphony. Mr. Golschmann's unorthodox reading of the Tschaikowsky added piquancy and verve to this familiar work, to which the audience reacted with ovational applause.

SECOND VISIT OF VIENNA BOYS' CHOIR

The Vienna Boys' Choir which created a profound impression on its first visit here last season, returned to the Odeon on January 3, under the local direction of Alma Cueny, and again delighted an audience that practically filled the hall. The beautiful and unusual tonal quality of this unique ensemble was again an outstanding feature. The program included Offenbach's little comic opera, Wedding by Lanternlight, which was sung between the opening group of liturgical music of the early Catholic Church, and the closing one of miscellaneous content including a Negro spiritual and two Strauss waltzes. Numerous encores were graciously accorded in response to the intense enthusiasm of the auditors. O. C.

Kate S. Chittenden Banquet

A testimonial banquet honoring Kate S. Chittenden on her diamond jubilee as a teacher was given at the Town Hall Club, New York, on January 5, by the alumni association of the American Institute of Applied Music. It was a notable occasion, with Paul Ambrose as chairman. He disputed with Dr. Phillips the right to be called Miss Chittenden's "eldest son," and rightly said he had never heard Miss Chittenden say an unkind thing about anyone, and still more remarkable, "No one ever said an unkind thing about her." He read regrets from Myra Hess, Mrs. H. H. A. Beach, Dr. William C. Carl, Richard Aldrich, Dr. Gow, J. Lawrence Erb, Bruce Simonds, Harold Bauer, Woodman, Shelley and others, and introduced Dr. Phillips.

The latter spoke felicitously of his musical association in Miss Chittenden's choir, and of her encouraging him to locate in New York, now fifty-two years ago. Grace Gooselin, a government agent, and Prof. Dickinson of Vassar College paid tribute to Miss Chittenden, who, they said, did not simply teach music but "taught life." The entire assemblage of 150 people rose as the guest of the evening prepared to respond. Miss Chittenden said she had looked forward to the occasion as a child to Christmas. In simple words she sketched her career, beginning with her antagonistic teacher in Hamilton, Ont., continuing to an even worse one, and finally arriving in New York. From childhood she had been determined to play the organ, and in Jersey City, N. J., she secured her first position, "at $2 a Sunday, payable every Sunday night." Lucy Nelson, benefactress of that period, sat next to Miss Chittenden, and interrupted with pertinent comments. Miss Chittenden told of her first thirteen pupils. This was her modest way of stating that she has during sixty years not only taught the piano, but set many students right—those who had "rickety backbones" receiving encouragement and others being stimulated to think. "We are here to learn to be strong," said Miss Chittenden. At the close of her speech all rose again in her honor, and personal felicitations were showered on her.

Mention of those present would include names of leading teachers of music in America, heads of music schools, physicians, financial and social personalities, showing the wide influence emanating from Kate S. Chittenden. It was estimated that ninety per cent of those present had been her pupils.

Annabelle Wood, a Chittenden student, now head of Hartley House Music School, was chairman of the dinner committee.

F. W. R.

American Academy of Dramatic Arts Matinee

Thirty-nine senior students of the stage, enrolled as coming graduates of the American Academy of Dramatic Arts and Empire Theatre Dramatic School, New York, began the weekly presentation of plays at the Belasco Theatre on January 5. Nine rôles in the first play, Paris Bound, by Phillip Barry, displayed Richard Harvey as a good father; Richard Anderson and Betty Field as groom and bride, both excellent actors; Mary Chamberlin as "the other woman." Minor parts were taken by Jean Thomas, Collin Finn, Muriel Wright, Jean Casto and Helen Canavarro.

Seven young actors gave an altogether exceptional presentation of Dangerous Corner (Priestly). The participants who earned this commendation were Sylvia French, Consuelo Lembcke, Marjorie Cameron, Edith Emerson, Francis DeSales, Richard MacKay and Carter Blake. The usual large and attentive audience which attends these matinees was present. F. W. R.

Dickinson Performs Church Music

Programs of music sung and played at the Brick Presbyterian Church, New York, on December 24, had the collaboration of Dr. Clarence Dickinson's solo quartet and the motet choir in presenting carols selected from Italian, Greek, Haytian, traditional and living composers. Dickinson's All Hail the Virgin's Son ,and Nowell We Sing, were heard at the two services, and a violinist, cellist and harpist assisted in works by Filipoci, Reger-Lockwood, Dallier and Dethier.

Schofield Artist Sings for Clubs

John Deacon, tenor, artist pupil of Edgar Schofield of New York, gave a recital on December 4 at the Port Richmond Woman's Club, Staten Island, N. Y. Mary Conner was his accompanist. On January 7 Mr. Deacon sang before the American Woman's Club, New York, and on January 17 is to appear in concert at the Plymouth Woman's Club, Plymouth, Mass.

Problems of the Vocalist Discussed By Ingenuus Bentzar, New York Coach

Former Advisor to Leading Singers of Copenhagen Royal Opera Tells of His Work

Ingenuus Bentzar, a Dane by birth and name, is an American citizen who has maintained his affiliation with this country in spite of considerable enticement to remain abroad. Mr. Bentzar, two years ago, held the post of vocal coach for the leading singers of the Royal Opera at Copenhagen. He had continued in this work for some time, when he received notification that his passport could be extended no longer and that he would lose his American citizenship unless he returned at once with his family for permanent residence on this side of the water.

"My work at the Opera in Copenhagen was absorbing and creative," Mr. Bentzar told an interviewer from the Musical Courier, who sought him out in his New York studio, "but my home and my wife's home is in this country, and forfeit of my citizenship here was too high a price to pay for going on in Denmark. Accordingly, we returned to the States and went first to Los Angeles the choice of my wife, who is a California girl."

Knowledge of Mr. Bentzar's work had gone before him, and he was soon established as a teacher specializing in the correction and rehabilitation of the mature voice.

"I do not confine myself to this work," Mr. Bentzar explained, "but in my work in Copenhagen I had been fortunate in the restoration of youthful beauty and brilliance to voices dimmed not so much by the years as by neglect and bad habits."

Mr. Bentzar had not been in California long when he was notified by the Danish Consul in Los Angeles that the latter had received a petition asking him to negotiate for the extension of Mr. Bentzar's passport so that the Royal Opera at Copenhagen might have his services as coach again. The signers included all the leading singers of the opera and Paul Widemann, Royal Kammersänger and stage director of the opera. Accompanying the petiton was a letter from the director general.

"However," Mr. Bentzar said, "although I appreciated this honor very deeply, I had always expected to establish myself finally in America, and so I did not uproot myself again."

Answering an inquiry as to what circumstances led to his accepting the Danish position in the first place, Mr. Bentzar replied that a radio appearance was responsible for it.

"Reinald Werrenrath," he explained, "had been forced to cancel a program of American and English songs that he was to sing over the air. I was selected to take his place, and the numbers that I sang aroused interest, because over there they do not seem to realize that we possess any song literature in the English language. My selections opened their eyes a little and I received many letters, among them communications from several of the leading singers of the Royal Opera who liked the songs and wished to learn them. One of the most enthusiastic was Kammersänger Niels Hansen, who asked me to teach him to use his voice with the same freedom with which I used mine. Through my work with him and the other artists, more of the singers from the Royal Opera sought me out, and the result was that I became voal coach for all the leading singers of the company. This arrangement simplified the artistic administration of the organization and eliminated many disputes over matters of technic and style."

At this juncture the conversation was interrupted by the entrance of Mario Chamlee, come to take his lesson from Mr. Bentzar. In addition to their professional tie, the two are fast personal friends. The tenor receives training in both his recital and operatic repertoire with Mr. Bentzar, "except, of course," as the teacher said, "the rôles with which he has been so long familiar as to make such training superfluous." Mr. Chamlee's recent recital at Town Hall, New York, his first in this city, represented his initial program of what Mr. Bentzar defines as "pure recital music."

"By that term, I mean a sequence of numbers compiled without recourse to any operatic material. The two types of musical literature are as distinct from each other as an oil painting is from a water color. In opera we have the rich coloring, the broad canvas, the depth and perspective which are furnished the singer by the stage settings, the drama of his rôle, the orchestra and chorus. The interpreter of song must work in pastels; shadings of mood and nuance must be conveyed with a skill as consummate as in the opera field, but with an execution more delicate and tempered to an atmosphere more intimate.

"Of course, the lingual factor enters into both spheres. In America, where opera is sung in its original language, it is important that a singer be able to embody the dramatic meaning of a passage in his tones for the benefit of those who do not understand the words; but in a recital program, where a number of languages are sung, a wide scope of vocal expressiveness is essential if the singer is to have access to the rich variety that is offered by the song literature of different nationalities.

"Here Mr. Chamlee is particularly fortunate. He has an easy mastery of languages that comes only from an unusual natural aptitude. The recital field is not new to him, although this was his first such appearance in New York. However, it was his first program made up entirely of pure recital selections, and its success has been such that he will give another in Town Hall later this season."

INGENUUS BENTZAR

Mr. Chamlee first became associated with Mr. Bentzar in the fall of 1932, when he was to appear with the San Francisco Opera Company in Lohengrin and Die Meistersinger. Both were new rôles to the tenor, who had hitherto confined himself to the Italian and French operas. Having only a short time to prepare for his début in German opera, Mr. Chamlee entered into a short period of intensive work with Mr. Bentzar, and at the end of this time sang the German scores with full confidence. The following spring Mr. Bentzar came east, at the urging of his friend, who has studied with him constantly since that time. He is also the teacher of other eminent singers.

Mr. Bentzar holds the belief that interest in opera all over the country is having a strong revival. However, both he and Mr. Chamlee maintain that this type of entertainment will never appeal to the masses until the librettos are translated into English.

"The music and pageantry are not enough in themselves for the ordinary run of people," Mr. Bentzar said. "Knowledge of the plot is necessary for continuity of interest. All nations except the English-speaking countries realize this, and opera is given in the language of the country as a matter of course. Hitherto, English versions have suffered from unpoetical, unimaginative translations which are appropriate neither to the music nor to the spirit of the original text. There is no reason, though, why adequate translations cannot be made. English is a beautiful language to sing in, provided proper knowledge of music and literary value and consonance have gone into the creation of words and musical line."

The discussion of opera led to questioning the tenor regarding his plans. He was about to leave New York for his season with the Chicago Grand Opera Company, and after that will sing with the St. Louis (Mo.) Grand Opera, whose season opens in February or March. In the summer Chamlee will make recital appearances in London, Paris and Berlin, and then go to Copenhagen and possibly Stockholm, Brussels and Amsterdam.

Mr. Bentzar's summer plans include a master class in London. The English capital was selected because it provides a headquarters accessible to the German and Danish singers who intend to study with him, as well as many English pupils. M. L. S.

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NEW YORK JANUARY 13, 1934 No. 2805

Millions for public works—but not by American composers.

—o—

Radio does many moronic things, but it is intelligent enough to keep most of the modernistic music off the air.

—o—

With Tristan and Isolde at the Metropolitan last week, the cup of delight was drained not only by that pair but also by the fortunate auditors who listened in the opera house and over the radio to the four hours of passionate romance and glowing, glorious music.

—o—

Blasé Operatic Choristers

Like the policeman of Gilbert's perennial lyric, the life of the ladies and gentlemen of the ensemble (as the chorus is often euphemistically called) is not a particularly happy one. The melancholy fact is often overlooked that it takes more than a firm grasp of the melodies of Verdi, Donizetti and Ponchielli, as well as a membership in the choral union and plenty of tonal staying power, to qualify for such a post.

In the first place the nerves must be inured to some of the most gruesome happenings in the dramatic calendar. Humanitarian-minded folks in the last century used to worry a lot about whether character actors could remain upright and innocent after enacting villainous rôles six nights out of seven. Habit, it was solemnly observed, had fearfully binding strands. If that is true, the mind of the operatic chorister must be callous to murder, abduction and rapine to a degree achieved only by the tough-minded tabloid reporter.

That the chorus singer must be unduly dowered with tact and forbearance is revealed in the matter-of-fact reactions of these songful multitudes to some of the most distressing events in human annals. When sleeping Amina saunters precariously in *robe de nuit* and carrying a lighted lamp on the roof of the mill, these kindly onlookers merely murmur indulgently about the incomprehensible nature of human affairs. A bright and interested expression lights the countenances of the Scottish grand dames when Lucy begins her incredible singing party—also in unconventional attire for the music room. In Lohengrin not even the hardiest knight bats an eyelash when the new swan ferry sends its first passenger over the Scheldt, although the spectacle certainly outclasses the wonders of Fulton's original steamboat.

Not even the efforts of some of the modern stage managers with pet ideas of synchronized movement seem to make much inroad upon the traditional reserve of the hardened chorister. They have seen too many experiments in this line live out their little day and be discarded. There was one *régisseur* in a New York opera house who faithfully posed all the chief onlookers in a scene. Each had a classical attitude expressing fear, hope, amazement and relief with the indelible permanency of sculpture. But such is the fidelity of the chorister to instruction that when the chief personages moved to another part of the stage, the standers-by still registered intense emotion—but looked in the wrong direction. That experiment, like many others, went the way of all flesh.

It is a dangerous innovation to tamper with the traditional rights of the chorus. Opera is opera, in whatever tongue; but heaven preserve the hardy gentleman who takes liberties with the precious privilege of the ensemble singer to express each and every type of emotion in his own modest and unobtrusive way. . . . Still we are of the opinion that, with patience, something could—and should—be done about it.

—o—

Artistry Versus Aesthetics

The controversies that periodically rage in the world of art, and particularly anent the work of certain modern composers, frequently divide the debaters into two opposed camps. In considering the later works of Stravinsky, for example, there are the apologists who assert that, however much this neoclassic music may fail to move a large majority of listeners, they (i.e., the true appreciators) derive a special and exquisite emotional pleasure from it.

When the opposed coterie objects that to them the compositions sound dry, brittle and lacking in humanity and warmth, the defenders fly to the ramparts and stoutly maintain that the type of emotional stimulus they receive is derived from the way in which sonorities are juxtaposed and the technical mastery or originality of this pattern-making. The doctrine upon which they take their stand is the familiar one that the subject of a work of art—the story it is supposed to tell, if any—has nothing to do with its æsthetic value. That only concerns the manner in which it is constructed, the relation of its component parts,—in other words, the perfection with which the thing is put together. There is such a thing as "good" music and "bad" music, from the standpoint of workmanship—that, according to the younger composers of today, is all. And if this seems to the sentimental oldsters to be rather an artisan virtue than that of great art, the earnest and unfeeling juniors remind them fiercely that much managed to be smuggled into nineteenth century music that was not music at all—whole bales of stuffy, insincere and smugly complacent padding. By this touchstone a good deal of the product of the Romantic school has been mercilessly criticized and found wanting—and justly so. Eminent authorities in every field of art have upheld this point of view. In the musical field in particular such commentators as Edward J. Dent have pointed out the flaws in the armor of such worthies as Mendelssohn, whereas Bach, they say, was great because of his unique technical skill in "pure" music-making.

While there is a legitimate field for application of this æsthetic criterion, it is being much abused nowadays to condone the weaknesses of composers whose equipments do not in any sense measure up to even a tithe of Bach's greatness. The fallacy is hard to detect, but we suspect it consists in the following: Bach was a supreme pattern-maker, but he was also a master dramatist and psychologist in the musical sense—it is these qualities that make his works appeal to the imagination even of an age which no longer subscribes to his pietistic view of life nor lives in the simple burgher fashion of his day. He was also, in addition to being the possessor of a phenomenal technic of composition and an imaginative giant, a master of the art of creating tonal structures that give pleasure to the ear. Though Bach probably held no elaborate theories on æsthetics, he knew how to pour forth tonal beauty in lavish and unbounded measure. It is this last faculty that constitutes the real crux of his genius; it is also the yardstick by which many modern compositions may be measured and found wanting. Great music must, first of all, delight the ear; it must also stir the imagination. In the degree which it accomplishes this, is it potent; and, finally, its technic must be adequate to its message.

The three kinds of special appeal that a great composer must possess are ably classified in an article on The Individual Attitude toward Art, by W. S. Drew in The Musical Times (London). This writer says in part:

"A criticism of the *artistic* merits of a work must always take a form of this kind: 'This work produces on me such and such an effect.' To begin with, the criticism must always be personal and subjective, because it is manifestly impossible to judge with certainty the effect that any work of art will have on others. Two sensitive and intelligent people may often be heard expressing diametrically opposite opinions about the same play, poem, or picture. . . .

"Those who are not artists themselves sometimes make excellent critics of art because their attention is not distracted from the artistic merit of a work by considering its technic. It is very difficult for one artist to consider the work of another without being interested in the means by which the other produces his effects. The critic ignorant of technic is interested in the effect alone; and the essence of art is effect, not method. The pleasure given by considering the skill of an artist is a pleasure distinct from that which is obtained from the result of his skill, and happy are those who can keep them so and not allow their interest in the one to kill their pleasure in the other. . . .

"Beerbohm . . . makes capital fun of Zuleika Dobson's artistic creed, 'I don't understand music, but I know what I like.' The understanding of art consists exactly in that—knowing what you like. Understanding the technic of art is quite another matter. . . .

"A high degree of artistic appreciation may exist independently of any interest in technic.

"This capability of entering the kingdom of poetry, or of any art, as a little child is in some ways an enviable one. In other ways it is not. For cultivated people the various strands of interest and pleasure become closely interwoven into a complex appreciation of art where the different kinds of pleasure are by no means mutually destructive and may be mutually helpful. We may distinguish between artistic pleasure (chiefly concerned with the imagination), æsthetic pleasure (more closely connected with the senses), and interest in technic (an intellectual pleasure). A picture may be stimulating without being decorative, or vice versa; or it may be both. Music is often decorative without being stimulating in any specific way—that is one of the reasons why it so often seeks the aid of words and scenes, or lends its aid to the dance.

". . . Whatever be the names given to them, it is probable that those who can attain (and retain) in any art a nicely proportioned balance between interest in technic, æsthetic pleasure, and imaginative activity, are the fortunate ones who obtain the maximum pleasure from it."

—o—

Red Hot Reviews

The American habit of reviewing musical events fresh from the griddle, that is to say in the next day's newspaper, has recently come in for criticism. The point of view adopted toward this practise by certain objectors is that the critic is necessarily hurried in the process of making a deadline and thus has little opportunity to marshal his reactions in their most effective form. On the other hand, it is contended that the habit of the general public not to discuss or make up their individual minds, without first scanning pronouncements by authorities, has a weakening influence on independence of judgment.

The practise in many European countries, exclusive of England and one or two other nations, is to publish a weekly musical *feuilleton* combining the impressions of the critic on the events of that period. This applies especially to concerts; operatic performances, in the case of novelties, usually appear with the reviews of new plays on the following day. It is to be said for this system that it enables the writer to gain a proper perspective on the offerings of a week and to allot space according to their relative merits. But this desirable factor may also be gained in the case of the weekly publication, which also permits of greater time to turn over the event and its significance in the mind before committing impressions to paper.

It is to be feared that the American daily newspaper public, with its ardent desire to catch fleeting events on the wing, would not consent to such a delay. Lacking the possibility for any alteration from the prescribed system of a report of last night's event with the morning milk, the musician would do well to supplement his reading with the more leisurely comments of a musical publication issued regularly at less than daily intervals but not so infrequently as to make the events of which they tell merely a case of ancient history.

VARIATIONS

By Leonard Liebling

Owing to the loss of suit cases which contained hundreds of telegrams and letters of condolence upon the recent death of Mrs. Frieda Godowsky, as well as the names and addresses of the senders, her bereaved husband and children find it impossible to make personal acknowledgment of the tributes of sympathy and expressions of friendship accorded to them. They ask that all who remembered them in their hour of grief kindly accept these lines as an expression of their gratitude and appreciation.

LEOPOLD GODOWSKY,
VANITA SAPERTON,
DAGMAR GODOWSKY,
LEO GODOWSKY, JR.

* * *

Sir Robert Armstrong Jones writes an article (New York Herald Tribune, January 7) in which he asks whether the "uniformly perfect race" into which the Germans are trying to transform themselves, may not "spell the doom of Teutonic genius"?

He points out furthermore that the projected elimination of the mentally unsound is dangerous because of "the closeness with which genius touches insanity." An interesting thought, but it is not new.

About a quarter of a century ago the topic caused raging discussions and controversies in cultured circles, chiefly because of the published researches of Lombroso and Nordau. Their data was picturesque but it brought the world no nearer to the accepted scientific determination of the origin and nature of genius. Sir Robert Armstrong's fears therefore seem premature and even ill grounded.

Admitting that genius might border on insanity the proof is missing as to whether the dementia is congenital or develops after birth from extraneous causes. Most of the geniuses seem to have been produced by mentally normal parents. In turn, nearly all the children of geniuses showed no variations from the average.

If Beethoven and Wagner appeared to be of alien and even uncontrollable temperament, certainly Bach and Schubert were docile, equable, and exemplary. A Haydn is the antithesis of a Chopin; a Mozart of a Brahms; a Mendelssohn of a Debussy; a Verdi of a Moussorgsky.

No political regulation, no hygienic processes, no medical precautions or partitioning, will affect the future supply of genius in Germany. Geniuses are prodigies in imagination, fancy, invention, memory, technic, seeing, hearing, and emotional feeling.

Those faculties cannot be dealt out in equal proportions to all Germans by their ruling officials or governmental agencies. Germany is powerless to cause genius; by the same token that country cannot prevent it.

* * *

Dear Variations:

I have just read with great interest an article published in your paper called What is the Future of Modern Music?—a symposium in which a number of world famous composers give their views.

In my humble opinion these mighty ones missed the point. Some of them aver that music will revert to romanticism, some to quarter-tone development and the establishment of an entire new world of sound, some to the polyphonic style of the very earliest of composers.

I think they have missed the point in this respect—they take it for granted that music is on a single track. Music is not on a single track or even double track. It is permanently divided into several camps or groups of musical thought and it will develop not singly or doubly but in a variety of ways.

We will continue to have radical composers, quarter-tone devotees, jazz exponents and dyed-in-the-wool conservatives, just as we have had right along. I do not believe that the ultra-radicals are going to suddenly turn to lisping sweet melodies. Just as in travel some persons prefer planes, some railroads, some automobiles; so in music composers will continue to prefer different modes of thought.

For example, take our own country at the present moment. Three outstanding successful composers can be named who belong to opposite and thoroughly antagonistic schools.

Henry Cowell, a success because he obtains unusual effects by means of his elbows, and who employs the most bizarre and unorthodox methods in constructing his compositions; George Gershwin, glorifier of Jazz, and Deems Taylor, an ultra-conservative. All three are highly successful (always, of course, a relative term) although eminently different.

In Europe we have the striking success of two entirely different schools of composition, Alban Berg's atonal opera Wozzek and Ravel's Bolero simultaneously. The public has reached the point where it says musically, "I like mashed potatoes, you like spinach" therefore mashed potatoes and spinach will both continue to flourish.

No, music is not going to revert to anything at all. It has passed the trunk stage and has begun to branch out. It has become entirely too universal to ever return to one style of expression. We will have new and more complex Alban Bergs, new and more conservative Deems Taylors, new and jazzier Gershwins, new Ravels and new Irving Berlins, but do not think for one second that they are all going to suddenly cry "Allah" to any one school of musical thought.

And if I am wrong, sue me.

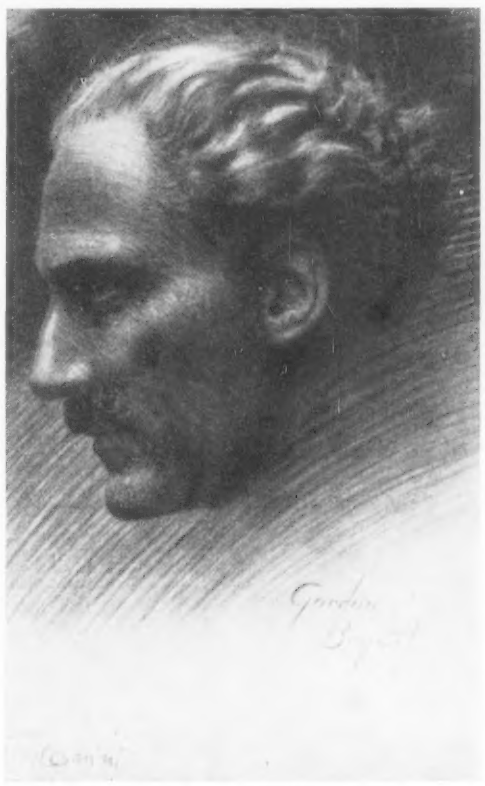
Sincerely yours,

ROBERT BRAINE.

* * *

At an auction held recently in New York, the original manuscript of The Star Spangled Banner was sold for $24,000. At an auction held recently in Paris, the original manuscript of Debussy's opera, Pelleas and Melisande, was sold for $215.

There is some sort of story, or editorial, or moral in those two news items. Boiled down to simple statement the story, or editorial, or moral seems to be that at an auction held recently in New York, the original manuscript of The Star Spangled Banner was sold for $24,000; and at an auction held recently in Paris, the original manuscript of Debussy's opera, Pelleas and Melisande, was sold for $215.



"RITORNATO VINCITOR"

* * *

Variations, with its world-wide reputation for honesty, trembles fearsomely as it promulgates this communication, and purely in self defense, mentions that it comes from Rosa Habermann Widder, of 2741 Hampshire Road, Cleveland, Ohio:

"I know you will relish the following incident anent the premiere of Tristan and Isolde under the baton of our new conductor, Artur Rodzinski. After the final curtain Rodzinski brought Frederick McConnell, designer of the new simplified settings out on the stage, when a lady asked her neighbor: 'Pardon me, was that Wagner?'"

* * *

The long and short of conducting—Lange at the Philharmonic and Kurtz at the Monte Carlo Ballet Russe.

* * *

In Czechoslovakia they sing opera in their home tongue and it is safe to assume that the librettists avoid use of the native word for "ice cream," which in the language of the land is "zmrzlina."

* * *

Crooners may curdle the milk of human kindness in humans, but—well, read this in the New York Sun of January 6:

An Oregon dairy farmer has discovered that sentimental music from the cowbarn radio increases milk production.

* * *

"Eighteen Senators are announced as for bimetallism," J. P. F. informs the country, "and one wonders how many are for Bach, Beethoven, and Brahms?"

* * *

Another questioner, M. B. H. asks wistfully: "Is Repeal whiskey adapted, arranged, transcribed, or paraphrased?"

* * *

Mrs. August Belmont, fashionable matron, says that "the people of New York City must feel that the Metropolitan is 'their' opera." Not until they see a Blue Eagle on the facade of the building and can wear MOH Code buttons.

* * *

This column not long ago published something about a Los Angeles performance of the complete Messiah, by Handel, and now receives the attached pronunciamento:

1215 Orchard Drive,
Ames, Ia.
January 3, 1934.

Dear Variations:

Further yet, why give the Messiah at all, either at Christmas time or on the Fourth of July? Once a generation, wherever there is a choir, soloists and orchestra capable of rendering it (I nearly wrote rending) would be sufficient. And that should mean giving it in every cross roads village in the world, for we used to do the whole thing at home on the farm when I was a boy. Oh, we may have skipped a repetition here and a recitative there to get it inside of three hours, but we did it, and don't you forget it. It's the spirit that counts.

When I am elected dictator of America in place of F. D. R. I am going to project a musical code as one of my first acts. That code will limit all concerts of whatever kind to music not more than fifty years old. Any infractions would be punished by handing the concert givers the red buzzard. Furthermore I would make it a matter of necessity that any choir conductor to hold his job must give one new cantata or oratorio each season. There must be hundreds of them composed every year. Surely many of them are worthy of performance. Why not give them a hearing? And I would have a sifting committee of some hundreds of expert score readers located in Washington to carefully read all works submitted and allocate the best ones to choirs or orchestras that could handle them.

For orchestra concerts and recitals I would limit the programs to music not more than five years old for seventy-five per cent of the time, and twenty-five per cent of the time to music not more than fifty years old. Concerts of music older than that would have to be given under special license—the older the music the higher the fee. And I would do this now more particularly when the radio is putting the whole world in touch with music. My last step would be to prohibit from broadcasts the rankest of the jazz stuff and crooners' repertoire. But I would also have a special provision in the code that all conductors of symphony orchestras would be obliged to listen once each week during the season to concerts by Paul Whiteman—or others who may have equally as good bands.

For opera I would have works commissioned without words. All solos, duets and choruses would be given on syllables ah, la, roh, do, etc.—the plots of the operas would be printed in the programs and then the singers could give full expression to the emotions of the drama without the necessity of having to think of how best to sing a closed vowel in the upper register. Words do not amount to anything, anyway. Some of the very best poetry is as senseless (if analyzed) as some of the very best music. Especially I would commission Messrs. Geo. and Ira Gershwin to do an opera in the grand style—no restriction as to comedy or tragedy—and see what would happen.

Sincerely yours,

OSCAR HATCH HAWLEY,
Associate Professor of Music,
Iowa State College, Ames, Iowa.

* * *

As though in answer to Mr. Hawley's despairing cry the newspapers of last week notify the world that George Gershwin is writing the music for an opera based on the successful play called Porgy.

* * *

If you have a shortwave radio, get Vienna on January 20, when Moriz Rosenthal will broadcast there at 8 p. m., local time. His December 8 recital is referred to by the critics of the Austrian capital as an historical event, the crowning point of Rosenthal's career, the outstanding musical sensation of the season, etc.

* * *

Pied Piper Heidsieck has returned.

* * *

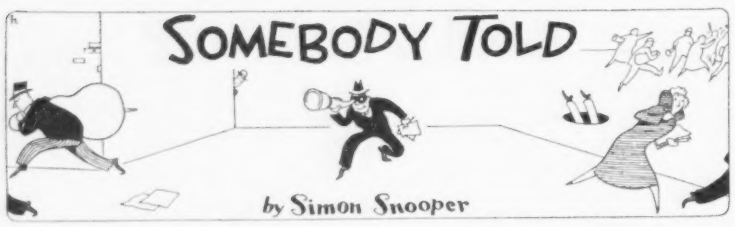
Salome, at the Metropolitan tonight, with the music of Strauss. Head off, gentlemen, a genius!

* * *

On January 17, Walter Damrosch, leading the Musicians' Emergency Fund Orchestra is to give a Mendelssohn Celebration Concert at Madison Square Garden. In the advance announcement one reads:

"The program concludes with Mendelssohn's famous Wedding March, with special choral part arranged for this occasion. Mr. Damrosch hopes that all New Yorkers who were happily wedded to its strains will attend this performance."

Madison Square Garden holds about 20,000 persons. Mr. Damrosch is optimistic.



Snooping around Carnegie Hall the night Szigeti played I found Dorle Jarmel and Bob Simon in the cloak-room under the stairs (chaperoned by the overcoat attendant).

* * *

You've heard nothing in music, my honeys, until you hear the exotic charm with which Rosina Lhevinne and partners Brodsky and Triggs play that amazingly virtuosic and deeply moving masterpiece, the Poet and Peasant Overture six-handed and three-pedaled. This phenomenal performance occurred the other evening at a private establishment of uncertain origin and reputation on the corner of Fifty-seventh Street and Seventh Avenue. The tonally inebriated guests clamored for Hearts and Flowers, but technical demands complicated utterance. Speechless with joy for quaffed pleasures the party was raided at a late hour.

* * *

One night not so long ago the doorbell of a certain red-headed musician's apartment rang peremptorily. Dragging on a dressing-gown the lady answered its summons. Outside stood a soprano known to the trade, with a young gentleman entangled in her train.

"Oh, my dear, where is the party?" the diva cooed as she noticed the *deshabille* of her hostess."

"There isn't any. But come in if you must."

"Oh, darling, we won't stop. I only wanted you to meet Signor Cucina. He wants to paint you."

"Not tonight, I hope."

"Oh, no. He will call you up for a sitting. He is just starting out as an artist. You see, he's such a good *masseur*. I'm sure he is going to be very successful as a portrait painter. Aren't you, Tony?"

"*Si, si, signora.*"

"One can't be a painter, you know, unless one understands all about skin and bones."

So saying the *masseur* and madame departed.

* * *

I understand, Joseph Szigeti, you have been trying to find out what *girl* writes the stuff in this column. You ask that again, and I'll send my seconds to call on you. You may be a tall guy but I ain't scared of you and my biceps are as big as yours.

* * *

Mary Lewis has six dogs and is expecting more by the end of the month. Think of the reception the pups would get if they should arrive on the day of her forthcoming Town Hall recital.

* * *

Between the noises made by spaghetti eaters at the Caruso Cafe, at a dinner in memory of the great Enrico, our Leonard and Sig Spaeth were heard to utter panegyrics. Could it be that the succulent food was more refreshing than the warming streams of linguistic ardor which poured from the mouths of these two eminent wells of erudition?

* * *

I have been told Annie Friedberg gave a tea party for Ganna Walska on New Year's Day. Were you one of the twenty-five guests invited? I wasn't.

* * *

What a placid, peaceful New Year's Eve Johnnie Carroll spent. Tired of the great whirl of social excitement of our nervous metropolis, he holed himself in for the night accompanied by a bucolic detective tale. His dogs on the hearth, his trusty briar in his mouth, he savored the imitation rustic solitude.

Just as he calmly turned the page of his book at the fourth murder, a crash in the street outside rent the air. Johnnie frowned, closed the volume with a sigh and nonchalantly strolled to the window. Below were two taxicabs piled in a head-on collision. Smiling Johnnie resumed his comfortable chair and read on.

Suddenly our gentle lad's pipe went out. Starting to fill it, Johnnie discovered his tobacco jar empty. Nothing to do but go out and buy more of the blessed weed. Rising to his feet, he stretched luxuriously and, struggling into his overcoat, slowly made his way down the stairs to the corner drug-store.

As he paid his money and pocketed the red tin can, two policemen burst into the store carrying a man who had been stabbed in a fight. Johnnie gravely thanked the clerk for his change and strolled back to his apartment.

Closing his house door he started up the stairs, when a woman descending stumbled and fell head-first to the bottom of the flight, just missing Johnnie on the way down.

Quietly Johnnie retraced his steps, helped the lady suffering with a broken arm to the drug-store, courteously doffed his hat as he said good-night to her, and returned home.

Johnnie was asleep when the New Year was ushered in with bells, sirens and earsplitting horns.

* * *

At the first performance of Emperor Jones I gasped with amazement when I saw Emanuel List with tear-drops falling from his chin. A friend came up to him and patted him on the shoulder saying, "What's the matter, old chap? Anything I can do?"

"It's marvelous," sighed List. "Never have I seen such a great performance. Why Tibbett is as fine as Caruso. Glorious he is. *Wunderschön.*" List wiped his eyes triumphantly.

* * *

Standing in front of the Wm. Knabe & Co. window on Fifth Avenue which recently displayed a big painting of Edward Johnson entering the Act II of Peter Ibbetson, I listened to the conversation of two Manhattan Beaux Brummels who were examining the picture with interest.

"Look it, will yuh? Dat sign sez Edward Johnson, Metropolitan tener, as Peter in Peter Ibbets'n, op'nin' Metrapulitun Op'rer Seezin on December twenty-six. Painted by Karl Godwin. Swell, huh?"

"O. K. But whozit a pitcher uv?"

"Dat new tener ut da Met. Peter Ibbets'n, yer nert. Can't yer read?"

"Peter Ibbets'n, huh? Well I hope he's bettern some uv dem boids dey gut dere now."

* * *

Lily Pons in a high-necked, long-sleeved white dress looked like a demure sub-deb when I spotted her at the Traviata performance last week. I heard her tell a friend that she was very excited, for it was her first evening opera of the season and it was *tr's amusante* to be listening and not singing.

* * *

Rosa Ponselle hurried down Fifty-seventh Street, brown ermine coat flying wide, just at dusk the other evening. I saw her go into an automobile salesroom. Can it be that she is considering a new car?

"Tris—t—a—n!"

From Our Readers

Reader Interest

State College, Pa.

To the Musical Courier:

Just a note to say I like to keep in touch with musical New York through your magazine. It is a welcome messenger every week. I enjoy Simon Snooper very much and the record comments by your Mr. Gilbert. Records are my chief entertainment during the winter and I am glad to be kept informed as to the values of recordings before I purchase them. Expert advice is a great help.

More power to the Musical Courier.

Sincerely,
M. J. Schwartz.

Marcel Grandjany Coming to America

Marcel Grandjany, harpist, now offering concerts in Europe, will make appearances in America in February and March. He is engaged in Washington, Boston, Philadelphia, and other important musical centres. Mr. Grandjany was born in Paris, France. He was reared in a musical atmosphere, his uncle being Lucien Grandjany, professor at the Paris Conservatory.

At the age of eight Marcel Grandjany commenced the study of the harp under Henriette Renie, and at thirteen won the first prize at the Paris Conservatory. He made his début in Paris in 1909, appearing as soloist with the Lamoureux Orchestra (Chevillard conducting). This appearance was followed by recitals. He made his London début in 1922, and in 1924 gave his New York premier concert, since when he has divided his seasons between Europe and the United States.

In addition to being a solo harpist, Grandjany devotes considerable time to composition. His Poeme Symphonique for orchestra, harp and horn obbligato was played for the first time by the Colonne Orchestra, Paris, under Pierné. Among his many works for the harp are a Rhapsody, Deux Chansons Populaires Francaises, Children at Play, Souvenirs, Preludes and Arabesque. He has also transcribed for the harp, works of Couperin, Rameau, Loeillet and Bach.

A New York Début Service

The New York Madrigal Society, founded in 1920 by Marguerite Potter, has arranged a service which makes possible a professional New York recital. Auditions for spring recitals are arranged on application to the secretary, Steinway Hall, New York.

Honegger Biography Wins Prize

The recent biography of Arthur Honegger by Dr. Willy Tappolet, issued in Zürich, Switzerland, was awarded the literary prize by that city.

Foreign News in Brief

Sylenka Acclaimed in Brussels

Brussels.—Sylenka in her Spanish dances appeared here recently at the Gaity Theatre. The public admired them, applauded and called for encores. Sylenka's engagement in Brussels was for ten performances in seven days, followed by appearances in Strasbourg, Amsterdam, and a projected tour in Germany.

This young lady understands Spanish dancing to the *n*th degree. She made a handsome stage picture, was dynamic, rhythmic, and had much individuality in characterization. She gave each type—Castillian, Andalusian, Galician, peasant—the requisite individual touch. In a Sevillian dance she brought out a deeply impassioned note, and with undulating movement, insinuating castanets, expressive glance and stunning costume, created an extraordinary impression.
I. S.

Pro-Arte Musical Activities in Havana

Havana.—December was a month of activity for the Pro-Arte Musical here. December 2, the fifteenth anniversary of the society, was observel by the unveiling of a portrait of Mrs. Maria Teresa Garcia Montes de Giberga, founder and president, painted by Federico De Beltran Masses. Dr. Pastor del Rio gave an address, Mrs. Cárdenas sang and a string quintet played.

The elocution pupils of the society gave a comedy in three acts, El Azar. Another December event was an Artistic Afternoon, the program being shared by Eugenio Florit, poet, and the guitar classes of Mrs. Nicola.

The Havana Symphony Orchestra (conducted by Prof. Gonzalo Roig) gave its monthly concert. The orchestra is made up of fifty musicians, who give their concerts without any aid, official or private.

Teresina, Spanish dancer, appeared here in an exposition of her country's Terpsichorean art. She achieved marked success with her grace and skill. R. P.

Francois Lang Scores in Budapest

Budapest.—The young French pianist Francois Lang was eminently successful in his recent appearance here as soloist with the Concert Orchestra of Budapest. Mr. Lang played the Beethoven Emperor Concerto, and revealed himself master not only of its thought and form, but of every intricacy of tonal command which the work requires. He played the *bravura* passages with fluency and the melodic parts with full, singing tone. Prolonged applause greeted his work. R. P.

Jacqueline Salomons to Play with Lamoureux Orchestra

Paris. — Jacqueline Salomons, young French violinist, appears as solo artist with the Lamoureux Orchestra under Albert Wolff on January 21. She will perform a Mozart concerto. Recently on invitation of the Bach Society in Paris, she appeared with orchestra under Gustav Brett, performing a Bach concerto for violin and orchestra. Miss Salomons plans to come to the United States the latter part of January for a six weeks' tour. R. P.

Albert Coates in Italy

Trieste.—Albert Coates, after conducting opera and concert in London and the major cities of England and Scotland, is now in Italy. On December 18 he began a short season of opera, opening with Rosenkavalier followed by Tristan and Isolde. While in Trieste he and Mrs. Coates were the guests of the Duke and Duchess of Aosta, cousins of the King of Italy. R. P.

D'Annunzio Finishes New Opera

Rome.—Gabriele d'Annunzio has completed a new opera, tentatively called Dreams of the Season. He also has the outline of a new "modern tragedy," according to local report. The play is said to have been conceived for one of Italy's leading actresses. A. K.

OBITUARY

Edward Speyer

London.—Edward Speyer, patron of music and painting, died on January 8 in Shenley, Hertfordshire. Mr. Speyer, who was ninety-four years old, was born in Frankfort. He was the son of Wilhelm Speyer, German violinist and composer. Among his youthful associates were the Mendelssohn family. The year 1887 saw his retirement from business in London, and he then returned to Frankfort, where he had the friendship of Johannes Brahms, the Schumanns and Richard Wagner. In 1891 he purchased Ridgehurst Mansion in Shenley. He proceeded to stock his new home with fine Dutch paintings, and extended his patronage to the musical field, organizing a series of orchestral concerts in London, with Josef Joachim and Fritz Steinbach as conductors. Financial reverses compelled him in 1931 to sell his pictures and move into the lodge of Ridgehurst Mansion, where he died. R. P.

Frederick Dyerberg

Long Beach, Cal.—Frederick Dyerberg, for thirty-three years French horn player in the Metropolitan Opera orchestra, died here at his home on January 4. Seventy-one years old, Mr. Dyerberg had been active as a musician for half a century. He was a native of Hanover, Germany, studied music at Bayreuth College, and, besides playing with the Metropolitan, was for a time with Walter Damrosch and the New York Symphony Orchestra. Surviving are his widow and three sons, one of whom, Fred W. Dyerberg, is a composer and has played the French horn for the last ten years in the Long Beach Municipal Band. A. B.

Thomas M. Carter

Boston.—Thomas Morrill Carter, bandmaster, who celebrated his ninety-second birthday on Christmas Day, died at his home in this city on January 4. Leader of Carter's Band, he was said to be the oldest active band conductor in the United States. Mr. Carter was born in Newton, N. H., and became a member of a band in Newburyport, Mass., when he was eighteen. In 1871, after considerable experience in this field, he organized Carter's Band. He had led the concerts at Nantucket Beach and in Mechanics Hall and composed a number of band pieces, besides teaching many pupils. He leaves his widow and a daughter.

Alice Louisa Edwards Emerson

Alice Louisa Edwards Emerson, former concert pianist and past member of the music faculties of Wellesley (Mass.) College, the University of Chicago and the Ithaca (N. Y.) Conservatory of Music, died on December 28 at her home in Flushing, N. Y. Mrs. Emerson appeared as soloist with the Boston Symphony Orchestra at the age of eighteen. To the time of her death she was active in literary work in music history. Surviving are her husband, Dr. Alfred Emerson, former professor of archaeology at Cornell University, and two sons.

Mrs. Helen Randolph Watkins

Arlington, Vt.—Mrs. Helen Randolph Watkins, mother of Mary Watkins Cushing, former dance reviewer for the New York Herald Tribune, died on January 5. Mrs. Cushing is the wife of Edward Cushing, music critic of the Brooklyn Eagle. Her mother was the wife of the Rev. Shureman Halsted Watkins, a retired Episcopal minister. S. T.

Dr. John F. Porter

Noblesville, Ind.—The Rev. John F. Porter, D.D., died here suddenly on December 31. Of his seven children, one son is Hugh Porter, organist of the Second Presbyterian Church, New York, and conductor of the Washington Heights Oratorio Society of the same city. N.

Gabriel Pares

Paris.—Gabriel Pares, composer, died here on January 2. Mr. Pares was formerly leader of the Republican Guard Band. R. P.

Estanislao Del Campo Lopez

Seville.—Estanislao Del Campo Lopez, a musician of note and rector of the University of Seville, died on January 4. P.

Around the Disc Turntable—Phonograph News and Reviews

Budapest String Quartet in Sentient Recordings of Brahms and Beethoven Works—D'Oyly Carte Company Adds Princess Ida to Imposing List of Gilbert and Sullivan Albums—Columbia Miscellanea—First Polydor Releases of New Year

By RICHARD GILBERT

To have in the phonograph repertoire the complete catalogue of Beethoven string quartets has been a matter of much satisfaction. Although it has been some years since these recordings encompassed every note Beethoven put down in the form (at least they were played before the microphone), for a long while the reproductions were largely confined to interpretations by two or three ensembles; not in every instance wholly successful in phonographic venture, either musically or mechanically. Other quartets are now adding their readings to the list and recorders are capturing more sanguine tonal light and shade, the lack of which robbed a number of the older interpretations of much significant lustre. In several instances, these duplications are not amiss. The second engravure of the op. 130 work—made in England by the Budapest String Quartet—is a particular case in point.

Finale or Fugue?

The thirteenth quartet of Beethoven, considered by many his greatest chamber music essay, was first recorded by the Léner String Quartet during the centennial celebration in 1927. This version contained most of the mechanical faults characterizing the recording art of that period. There was little luminosity to the string tone and the lower parts were difficult to hear. The Léner interpretation used the finale which Beethoven composed after he had been advised that the fugue, originally intended to complete the work, was too long and a trial to tired ears. Considering that it was composed but a few months before Beethoven's death, the substitute finale is remarkable for its humor and spry fancy. This finale is missing from the Victor set No. M-157 containing the Budapest version. A little over a year ago the Léners recorded the Grosse Fuge; and improvements in recording were so noticeable here that their older performance of the op. 130 appeared ill by comparison.

The only fault to find with Victor's present offering of this quartet in B flat major is that it is issued incomplete, without either the finale or the fugue. This is all the more regrettable because the Budapest Quartet have also recorded the complete fugue, listed as op. 133; it is available on two HMV discs, Nos. DB1559 and DB1560. The preceding movements comprising op. 130 were engraved by this organization about two years ago. As these musicians evidently intended to restore the quartet in its original form, with the fugue at the end, why did not those in charge of Victor releases make this a six-pocket album instead of a four?

The recording of the quartet, and that of the fugue also in its HMV pressing is exceptionally lucid and admirably balanced. From start to finish the part writing is remarkably distinct, yet the ensemble has been worked out to the last quaver. Obtain this set (containing the first four movements) by all means, but be sure to add the Grosse Fuge, as played by the Budapests, for it is eminently necessary and desirable.

Another Victor album (set No. M-183) provides the Budapest Quartet's recording of Brahms' op. 67. In this warm work, as in the Beethoven, these central Europeans remain the fabricators of a finely wrought and well-conditioned reading. It is likewise heartily recommended.

Fortunate Savoyards

Gilbert and Sullivan fans, and their number is legion, have nothing to complain about in the matter of phonographic representation of their favorite comic operas. There has been no need of a G and S Society. Buxom albums have enshrined the greater part of the sparkling creation left by the "heavenly twins of English operetta." The Gondoliers, Patience, Trial by Jury, Ruddigore, H.M.S. Pinafore, Pirates of Penzance, Iolanthe, Yeomen of the Guard, and the perennial Mikado have been available in overwhelmingly complete fashion for some time. The January Victor list adds Princess Ida to this opulent collection. Performed in every instance under the direction of Rupert D'Oyly Carte, in London, these versions represent the last word in authenticity. Isaac Goldberg, an outstanding Gilbert and Sullivan authority in America, considers this series of Savoy operettas, as issued by His Master's Voice in England and by Victor here, "one of the summits of electrical recording; one of the finest educational enterprises yet undertaken by a phonograph organization; and, above all, for its quality of singing and playing, one of the most enduring assurances of excellent entertainment that has come from the studios." To this apostrophic declaration, our own complete endorsement may seem somewhat superfluous. Yet, when Mr. Goldberg wrote the above in 1930, recording had not reached the degree of perfection commonly encountered today, and Princess Ida is, in this quality, superior to any of the sets available at that date.

The cast includes such familiar names as Muriel Dickson, Dorothy Gill, Alice Moxon, Richard Watson, Derek Oldham, George Baker, Stuart Robertson and Henry Lytton. The chorus, as always, is highly effective; and the orchestra, under the baton of Dr. Malcolm Sargent, succeeds admirably with the instrumental fraction. The ten records and libretto are enclosed in Victor album set No. C-20 and constitute the latest answer to the ardent Savoyard's prayer. Ere long there will be nothing left for him to desire.

Columbia Items

For Savoyards with slim purses, Columbia offers selections from H.M.S. Pinafore, in two parts, played by the British Broadcasting Corporation's Wireless Symphony Orchestra conducted by Percy Pitt. The performance is lusty, well balanced and well-recorded (No. 50373D).

Richard Tauber appears again with two items of not much significance: Maria, Mari! (di Capua) and Liebesgeständnis (which is the Simple Aveu of Thomé). However, in the words of the publishers, this record is intended for "folks who like this kind of music"; and, for these listeners, Tauber's vocalizing will be eminently gratifying (No. G-4088M).

Lalo's overture to his opera Le Roi d'Ys is played on two ten-inch discs by Philippe Gaubert and symphony orchestra. The reproduction is vivid and the finely intoned cello solo comes out clearly. This is the best of several available recordings of this colorful prelude (Nos. 2104M and 2105M).

Publications Announced from Nazi-Land

Polydor lists have shown a new spurt of liveliness recently. First, of timely importance, are the discs of excerpts from Richard Strauss' Arabella. Duets from Acts I and II and the finale find Viorica Ursuleac, Margit Bokor and Alfred Jerger before the microphones. The performance is conducted by Clemens Krauss, whose interpretative authority has been greatly sponsored by the composer. These discs (Nos. 62711 and 62712) are already available from the importers.

It will be interesting to compare Strauss' own interpretation of Don Quixote (with the Berlin State Opera Orchestra) with that of Sir Thomas Beecham and the New York Philharmonic-Symphony Orchestra (Victor). Nine Polydor sides present these fantastic variations on a theme of knightly character; the odd side utilizes a section, In the Confectioner's Kitchen, from Strauss' seldom heard Schlagobers, op. 70. Nos. 27320 to 27324.

Elly Ney returns to the recording studio after an absence of more than a half-dozen years; but not in the rôle of soloist. She joins Wilhelm Stroh, violin, and Ludwig Hoelscher, cello, in a trio whose first offering is Brahms' op. 8 work in this form. This youthful trio has never been recorded before; its omission left a gap in the otherwise comprehensive array of Brahms' chamber music disc publications. Its pendent, the beautiful work in C major, op. 87, is nicely presented by Polydor in a recording several years old, and the third trio, op. 101, is available from the National Gramophonic Society catalogue. The disc numbers of the Elly Ney Trio presentation are 27316 to 27319 inclusive.

Other first recordings to grace this company's initial 1934 broadside, none of which has been heard by this reviewer, include the following: three études from Debussy's first book of six and three from the second, played by Jacqueline Blancard. These sonorous pieces, composed three years before Debussy's death in 1918, are seldom performed in concert, and their records are eagerly awaited (Nos. 27297 and 27299).

Duplications of works already procurable will be found in the Lamoureux orchestra's versions of Ravel's Ma Mère l'Oye (Nos. 566161 and 566162) and Rapsodie Espagnole (Nos. 67052 and 67053). Albert Wolff conducts. The latter work needed a new recording badly; both the Pierné and Coppola versions lacked the necessary vigor and dynamic contrast projected by first-rate reproduction. Wolff will be extremely fortunate, though, if he equals the Victor recording of Koussevitzky's wholly delightful reading of the fairy tale suite.

Although the announcement has not yet been made officially, the local Brunswick company plans re-entering the field of serious music at an early date. Hence a large number of German and French Polydor recordings will be made available once more under the domestic label at a lower price than the imported discs demand. The recordings mentioned above, and a number of others released abroad during the past year or so, will be included in the new Brunswick catalogue. Additional information will be forthcoming in a subsequent appearance of this department.

Musicales

Neighborhood Music School Students Heard

Pupils of the Neighborhood Music School, New York, gave a Christmas concert on December 22. The program was opened by the intermediate orchestra (Fanny Levine, conductor), which played gavotte, air, sarabande and gigue by Lully, and closed by the senior orchestra (Hugo Kortschak, conductor), playing the overture from Smetana's The Bartered Bride. Both of these student groups are excellent examples of what serious efforts in this direction can accomplish. The younger orchestra has achieved well unified tone and prompt response to its leader. The senior ensemble added to these qualities splendid interpretative insight and smooth dynamics.

Piano literature was represented on the program by Rae Furmansky playing Debussy's Reflections in the Water, Aubrey Nirigoud presenting a movement from a Mozart sonata, and Eleanor Fine, Martin Sperber and Ashley Fastovsky in Bach and Clementi numbers. All these have in common clean, firm execution and musical taste. Leo Teraspulsky, violinist, performed the *allegro* from Haydn's concerto No. 1 with Laura Horowitz at the piano, and Paul Gelrud the *prelude* and *allegro* from the Mendelssohn concerto in E minor, with Mary Kapilian at the piano. They displayed good bowing and respect for the canons of tradition. A string quartet, made up of Milton Lang, Paul Gelrud, Meyer Polchitsky and Herman Levene, offered an excerpt from a Beethoven quartet, revealing a well amalgamated tone and observance of style. The large audience was warmly applausive.

M. T.

* * *

Fifth Westlake Fortnightly Program

For his January 3 fortnightly musicale, Dr. A. Verne Westlake presented the following artists at his New York studio: Margaret Yule, soprano; Xenia Bank and Fred D'Elia, pianists; Effa Ellis Perfield; William Miller, tenor; Dr. Sunshine and Major Post, aviators; Edwin Grasse, violinist and composer; Elise Reimer-Kelley, accompanist, and Mrs. A. J. Graydon, who announced the participants.

Outstanding features were Mr. Grasse, who played Corelli's La Folia, his own Waves at Play and On Horseback, and as encore (on the piano) his remarkable imitations of cathedral chimes, as heard by him in Antwerp, Brussels, London, Buffalo, and New York. Miss Yule, in brilliant voice, offered Sibelius songs. Mme. Perfield gave a talk on The Nature-tone, F, which was greatly enjoyed. The youthful Xenia Bank showed abounding pianistic talent in Chopin, Glinka and Copland excerpts. She was introduced by her teacher, Gustave L. Becker. Fred D'Elia played Beethoven and Liszt works with clean-cut technic and excellent style. Mr. Miller's expressive voice and clear enunciation were admired, Mme. Kelley played fine accompaniments, and a large and attentive audience listened and applauded heartily.

F. W. R.

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Pupils of Leonard Rudko Sing for Masonic Order

Two of Leonard Rudko's pupils were heard January 2 when they gave a program as part of the services for the installation of the new officers of a Masonic Chapter in Mount Vernon, N. Y. They were Dorothy Berman, coloratura soprano, and Albert Chaskin, lyric tenor.

Miss Berman sang Vilanelle by Dell' Acqua and the aria Una voce poco fa from the Barber of Seville. She displayed a voice of clarity and excellent quality which was especially good in the upper register, negotiating with skill the florid measures of the Rossini aria.

Mr. Chaskin interpreted an aria from the opera Martha which was followed by Mana-Zucca's Rachem. His intonation was undeviating and the timbre of his voice appealing, showing a technical control marked by ease. He has generous tonal volume, even in the higher registers, which he employed intelligently.

Later in the evening Miss Berman and Mr. Chaskin sang a duet from Rigoletto. In this as in their individual selections they were warmly applauded by an audience which filled the Chapter room.

C. H.

Eleanore Prince Appears

Eleanore Prince, soprano, gave a recital at her New York studio on December 29. She sang Pierrot (Wintter Watts), The Bird (Dwight Fiske), A May Morning (L. Denza) and Philosophy (David Emmell) for her opening group, and later included three Irish numbers, Scotch songs, Gounod's Ave Maria, and excerpts from the writings of Dudley Buck and Robert H. Terry. Miss Prince has a voice of clear tone and wide range. She is temperamentally resourceful and finds perhaps her happiest expression in dramatic effects. Her able accompanist was Mr. Ellegood. Lea Wollin played two piano soli, Hungary by Carl Koelling and the Chopin Fantasy in C sharp minor ,revealing competent technic and poetic feeling. A numerous and appreciative audience was in attendance.

M.

* * *

Zella Taylor in Lecture Demonstration at Roerich Museum

Zella Taylor, soprano, assisted Mrs. Grace Strong MacDowell in a lecture-recital on Relaxation Through the Voice at the Roerich Museum, January 4. Mrs. MacDowell presented her method of voice production, the results of which Miss Taylor demonstrated in her program. The singer has a voice of good quality and extensive range, which she used with expressiveness and ease in Nur wer die Sehnsucht Kennt (Tschaikowsky); Aus meinen grossen Schmertzen (Franz); Devotion (Richard Strauss); Care Selve, from Atlanta (Handel), aria from Romeo and Juliet (Gounod); Jewel Song from Faust (Gounod); As You Pass By and Love's Homecoming (Kennedy Russell); Slave Song (Del Riego) and, as a finale, Song of Joy (Cadman). Zella Skillern was at the piano.

S. B.

Damrosch to Present Mendelssohn Celebration

Mischa Elman, Elisabeth Rethberg and Friedrich Schorr will be the featured artists at the Mendelssohn Celebration which Walter Damrosch directs at Madison Square Garden, New York, January 17. Elman is to perform the concerto for violin with orchestra, and Mme. Rethberg and Mr. Schorr sing excerpts from Elijah. A chorus of 1,200 will supplement the orchestra of 150 in the performance of the Mendelssohn Wedding March, for which Dr. Damrosch has composed words. The chorus is made up of the New York Oratorio Society, the New York University Glee Club, the Brooklyn Chaminade Club, the Saint Cecilia Club, the Women's University Glee Club, the Flushing Choral Society, the Riverside Church Choir, and the Washington Heights Oratorio Society. The program will be opened with the overture to Midsummer Night's Dream, followed by the andante and scherzo from the Scotch Symphony.

Library of Congress Arranges Radio Chamber Music Series

A series of chamber music concerts over a nationwide National Broadcasting Company network began January 8, and continues weekly thereafter, under the auspices of the Library of Congress, Washington, D. C. It is being given under the provisions of the Elizabeth Sprague Coolidge Foundation. The entire series, extending through March 5, as recently announced by Carl Engel, chief of the Library's division of music, comprises eighteen concerts, the first nine of which will be broadcast over NBC.

The premier broadcast, from the NBC studios in Radio City, was given by the Roth String Quartet. The program on January 15 will be presented by the Compinsky Trio, assisted by Dan Gridley, tenor, and the subsequent broadcasts by the Manhattan String Quartet, the Barrère Ensemble of wind instruments, the Budapest String Quartet, the Kroll String Sextet, the Elshuco Trio, the Stradivarius String Quartet, and William Kroll and Frank Sheridan, violinist and pianist.

Onegin Here for Extensive Tour

Sigrid Onegin, contralto, arrived in New York on January 4. Mme. Onegin has been engaged for several guest performances with the Chicago Opera Company during the week of January 8 and after that is to make a concert tour through the Middle West, South and East. Her New York recital is in the Town Hall Endowment Series, January 31. She also will appear with the New York Philharmonic-Symphony Orchestra under Toscanini in the Beethoven ninth symphony and Missa Solemnis in February and March.

Orchestral Music Featured In Mexico City Concerts

Native Composers Have Innings—Claudio Arrau Plays Schumann Concerto—Iturbi and Zimbalist in Retrospect

MEXICO CITY.—The Mexican Symphony Orchestra closed its season with an interesting concert presented at the Hidalgo Theatre on December 22. The program, comprising the four works chosen by the audience from the repertoire offered by the orchestra during the season just closed, included the Mexican composer Revueltas' Janitzio—which received the highest number of votes—Respighi's The Pines of Rome, Schumann's concerto in A minor, and Stravinsky's Fire Bird.

Local audiences have rarely had the privilege of listening to such a masterful performance as that given during the concert by the Chilean pianist Claudio Arrau, who interpreted the solo part in Schumann's beautiful composition. Add to Arrau's interpretation, which was permeated with an extraordinary sustained intensity of poetic feeling, Carlos Chavez' direction (the steady improvement of which during the season just closed has been one of the favorite topics in local musical circles) and the frenzied applause of the hearers becomes quite explicable. I am not a keen admirer of Arrau, but his smooth, transparent handling, unwaning in warmth, of Schumann's concerto on this occasion certainly makes up for all my past grudges against him for his general lack of artistic—not technical—versatility.

The rest of the program was equally well interpreted, especially Respighi's brilliant symphonic poem. Revueltas directed his Janitzio which, it will be recalled, was originally scored for chamber orchestra and offered by the Mexican National Conservatory Orchestra during its season which preceded that of the Symphony Orchestra.

Two numbers given during this season which were not included in the final extra concert are assuredly worth at least passing mention. I refer to Stravinsky's Les Noces, and Chávez' Antigona Symphony. The former was most feelingly sung by the Conservatory Choir (with the able piano accompaniment of Mme. Ana C. de Rolón), Francisco Agea, Eduardo Hernandez Moncada and Angela Tercero. The solo parts were sung by Mme. Lupe Medina de Ortega (Mexico's truly promising soprano), Mme. Elizabeth Casaubon de Pascault, Ignacio Guerrero and Luis Sandi.

CHÁVEZ' TALENTS

Chávez' Antigona Symphony, quite conservative in comparison to most of his other works, was well received. The composition based on a modern interpretation of Sophocles' celebrated tragedy, is permeated with deep original simplicity; a peculiar clean-cut quality marks the contrasting tonal values. The single lament, alternately wavering and sharp, that rises steadily out of the austere over-defined ensemble, is particularly satisfying in its essentially human course, deliberate yet inevitable. And as in most of Chávez' works, it bears an intellectual message—a quality found to be lacking in the works of some other Mexican composers, including those of Revueltas. In this latest opus, Chávez proves that a highly original sentiency lurks at the core of his only too often amorphous emotional pattern, a sentiency which if honestly cultivated by him might produce a healthy transformation in his creative work, since technically not a better equipped composer can be found in Mexico today.

WHAT MEXICANS LIKE

As an indication of the general trend in musical taste of Mexico City's concert-going public, it may be interesting to give the result of the public's choice of favorites taken from the entire season's repertoire. The order follows that of the final voting results in which the work receiving the highest number of votes tops the list, with a corresponding position for each piece: Janitzio (Revueltas), The Pines of Rome (Respighi), The Fire-Bird (Stravinsky), concerto in A minor (Schumann), Tristan and Isolde—Prelude and Love Death (Wagner), Les Noces (Stravinsky), Coriolanus Overture (Beethoven), La Valse (Ravel), Antigona Symphony (Chávez), Suite No. 2 (Stravinsky), Rosamunde Overture (Schubert), Don Juan (Strauss), Classic Symphony (Prokofieff), Concerto Grosso No. 12 in B minor (Handel), Esquinas (Revueltas), Parsifal—Good Friday Enchantment (Wagner), symphony (Huizar). As will be noticed, a Mexican composer is at the foot as well as at the head of the list.

No little credit for the success of the season just closed (in face of the Mexican Symphony Orchestra's mere six years of existence) is due to Carolina Amor and Ricardo Ortega, whose able and persevering publicity efforts helped most definitely to scatter a good deal of the apathy generally surrounding cultural activities here.

A note in the season's program folder informs us that in the course of its six seasons—from 1928 through 1933—the Mexican Symphony Orchestra has offered a total of 133 works, thirty of which are by Mexican composers, and sixty-five of them being heard for the first time in this country.

Music-lovers here are looking forward to the coming appearance of Josef Hofmann, Arthur Rubinstein, and other world musical celebrities included in the Daniel Concert Agency's series for this season. These concerts have met with unfailing response so far on the part of Mexico City audiences, even in the case of quite prolonged permanence here. Iturbi, it will be recalled, was greeted by full and enthusiastic houses up to his very last concert, and the same is almost true of Arrau.

Zimbalist's four concerts, as well as the special Beethoven concert patronized by American Ambassador and Mrs. Josephus E. Daniels in which both Zimbalist and Arrau participated with the Philharmonic Society Orchestra under Maestro Rocabruna's direction, were well attended during their presentation last month. The violinist and his splendid accompanist Theodore Saidenberg, were recipients of repeated applause, and the variegated program of the series, including works by Bach, Beethoven, Handel, Beethoven, Saint-Saëns, Tschaikowsky, Rimsky-Korsakoff, Bazzini, Paganini, as well as the violinist-composer's Polish Dance, met with quite general approval.

Regarding Mexican creative efforts in music, I understand that we may soon hear new works by the diligent young composers Galindo, Ayala, Contreras and Moncayo. And rumor is not averse to whispering that the Mexican composer José Pomar may soon launch some of his latest compositions based on the revolutionary proletarian struggle in this country. ABEL PLENN.

Metropolitan Opera

(*Continued from page* 14)

him. Dorothee Manski united with Mr. Lorenz in the duet from Act I of Die Walküre. The impetus and dramatic values they gave it were excellent. Orchestral items included Mozart's Marriage of Figaro overture and pieces by Mascagni (diluted Wagner); Ravel (monotonous Pavane), and Glazounoff's Ruses d'Amour, a scherzo utilizing the entire orchestra, all led by Wilfred Pelletier.

Dann to Lead Supervisors' Chorus

Fifteen hundred supervisors of music in public schools throughout the country are to be selected for a mammoth chorus which will meet in Chicago in April in connection with the Music Supervisors' National Conference. Dr. Hollis Dann, head of the music education department at New York University, and the conductor of several large choruses of students from representative high schools in every state of the Union, will direct the chorus.

Musicians Here on SS. Rex

The SS. Rex, docking in New York on January 4, brought Mr. and Mrs. Arturo Toscanini, Mr. and Mrs. Vladimir Horowitz (Wanda Toscanini), Yehudi Menuhin, Nathan Milstein, Gregor Piatigorsky and Bernardino Molinari among her passengers.

I SEE THAT

Josef Hofmann, at his Carnegie Hall, New York, recital on January 20 has included in his program the Beethoven Appassionata sonata and Schumann's fantasy in C, op. 17. Other selections are by Mendelssohn, Chopin and Wagner-Liszt.

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Myra Hess landed in New York on January 4 for an extensive tour here.

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Sir Hamilton Harty, English conductor, arrived in this country on January 4.

* * *

Among current European arrivals are the Roth Quartet, who landed in New York on January 4.

* * *

Lotte Lehmann and Lauritz Melchior, both of the Metropolitan Opera, arrived from Europe on January 4. Harald Kreutzberg, German dancer, was on the same ship.

* * *

Philip James, conductor of the Bamberger Little Symphony over Station WOR, presented Lucile Collette, French violinist-pianist, as soloist for the concert of December 30.

* * *

Barrère-Salzedo-Britt are to be presented on the Civic Concert Course in Jacksonville, Fla., on January 15, two days before the flutist, harpist and cellist play in Daytona Beach, Fla.

* * *

Grete Stueckgold makes her initial bow to Boston, Mass., on March 14 at a private musicale at the residence of the Honorable and Mrs. Alvan T. Fuller. Mr. Fuller is ex-Governor of Massachusetts.

* * *

After playing in New England in January, Sylvia Lent will return to that section of the country for a recital in Portland, Me., on March 5. This performance will be given under the auspices of the local Community Concerts Association.

* * *

Toscha Seidel, violinist, is to give a recital in Waterbury, Conn., on February 6, under the auspices of the local Community Concerts Association.

Mr. Seidel will also play in Middlebury, Vt., February 7, under the auspices of the local Community Concerts Association.

On December 27 Grace Leslie was the contralto in the solo quartet which sang in the performance of Handel's Messiah for the Worcester (Mass.) Oratorio Society.

* * *

Virginia Morgan, hapist, will be soloist with the American Orchestral Association (Leon Barzin, conductor) in a concert at the Colony Club, New York, on February 4. Miss Morgan is to be featured in Ravel's Introduction and Allegro, which she played with this orchestra at a recent concert in Carnegie Hall.

* * *

Eidé Noréna, soprano of the Metropolitan Opera, arrived from Europe January 9 on the SS. Ile de France.

* * *

Ignace Hilsberg, pianist, is to play in Philadelphia on January 14.

* * *

Ruth Ray, Chicago violinist, who had played several private musicales in New York during the past three weeks, has returned to Chicago for her teaching in Peoria, Ill., and at Chicago University.

* * *

Claire Alcee, soprano, sang at the White House on January 2 for the dinner guests of President and Mrs. Roosevelt.

* * *

Wendy Marshall, the Toy Lady, who recently entertained Sistie and Buzzie, the Roosevelt grandchildren at the White House, will give a costume recital of children's songs on January 14, at the Y. M. H. A. Community Center at New Rochelle, N. Y.

* * *

The Mozart String Sinfonietta (Wesley G. Sontag, conductor) played old Italian and Bach works at Aeolian Hall, New York, on January 7.

* * *

The National Opera Club of America (Baroness von Klenner, president) offered a program under the subject, Novelties of the Year with a soprano, violinist, pianist and baritone participating at the Waldorf-Astoria, New York, on January 11.

* * *

Maizie Peralta, organist and voice coach, played a short organ recital for the first showing of the Silly Symphonies Program at Carnegie Hall, New York, during Christmas week. With her appeared her four and a half year old pupil, Dorothy Christie, acting as announcer.

* * *

Mieczyslaw Münz, who recently made his début in Stockholm, has been engaged by a Swedish manager for a comprehensive tour of the Scandinavian countries next season both in recital and with orchestra.

* * *

Dr. William C. Carl and his choir from the First Presbyterian Church, New York, will take part in the Mendelssohn Celebration which Walter Damrosch is presenting at Madison Square Garden on January 17. On that date they previously were scheduled for appearance at the Symposium of Music in Denominational Churches. The Symposium has been postponed until March 6, to take place at the First Presbyterian Church under the auspices of the American Guild of Organists.

* * *

The Queens (N. Y.) Symphony Society is presenting the Center Symphonic Orchestra (Jascha Fastofsky, director) in a series of concerts at the Jamaica Jewish Centre, Jamaica, N. Y. The next event takes place on January 21, and programs have already been given on November 19 and December 17. These concerts are on a non-profit basis.

* * *

Elliott Schenck, who retired from conducting some time ago, has now been engaged to conduct Victor records; his orchestra is made up largely of New York Philharmonic men.

* * *

Music by Elmo Russ was offered at Soloists Musicales (Mrs. W. V. Cutajar, president) in the Gunin Studios, New York, on December 19. The composer was at the piano. Florence Foster Jenkins, founder-president of the Verdi Club, was a guest of honor.

* * *

Charles Maduro's En la Noche will be programmed by Daniel Morales, Spanish baritone, at his New York recital in Town Hall on February 4.

* * *

Liszt's paraphrase on Verdi's opera Rigoletto concluded the program presented by Henrietta Schumann, pianist, over an NBC-WEAF network on January 4. Among her other numbers were Gavotte and Variation by Rameau and a Chopin nocturne.

* * *

Mozart's string quartet in F was performed in its entirety by Florence Knope Freeman, first violinist, Margery Hodgkinson, second violinist, Loretta Newman, violist, and Marion Wolfe, cellist, during the Eastman School of Music concert on January 4. The artists heard were students from the quartet classes conducted by Paul Kefer at the Eastman School in Rochester, N. Y., and the program was carried over an extensive NBC-WJZ network.

* * *

Rachelle Shubow, pianist, will give the first recital at the new Century Club House in Amsterdam, N. Y., on January 18.

* * *

Paul Althouse, tenor of the Metropolitan Opera, will sing again in Canada this season. Kitchener, Ont., is to hear him April 9 on its Community Concert Course, with other engagements in the same territory to follow. He will sing in Decatur, Ill., on the Community Concerts Course.

* * *

Richard Crooks, tenor of the Metropolitan Opera, will sing on January 17 on the artists' course at the Shrine Temple, Oklahoma City, Okla.

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Guiomar Novaes will be heard as soloist with the National Symphony Orchestra of Washington, D. C., on February 21.

* * *

The Hall Johnson Negro Choir are to be heard at Colgate University, Hamilton, N. Y., on February 8.

* * *

Elsa Hilger, cellist of the Hilger Trio, played an instrument loaned her from the collection of Emil Herrmann on the recent southern tour of the ensemble.

ST. JAMES THEATRE
W. 44th St. & Broadway, New York
Commencing December 22nd

S. HUROK presents

MONTE CARLO BALLET RUSSE

Direction: W. de BASIL

DIRECT FROM LONDON AND PARIS

Music Notes From Coast to Coast

FORT WORTH, TEX.—The second program of the season by the Pro Arte String Quartet was selected from the works of Norwegian composers, specifically the Grieg G minor quartet and the Sinding E minor quintet, in which Grace Ward Lankford was the guest pianist. The assisting soloist was Mrs. Roger C. Neely, who used songs of Grieg and Sinding, accompanied by Dot Echols Orum.

One of the important events of the local season is the annual Christmas performance of The Messiah by the chorus of Southwestern Baptist Theological Seminary, directed by I. E. Reynolds, head of the School of Sacred Music. Soloists were Ellen Jane Lindsay, Mrs. I. E. Reynolds, E. L. Carnett and Edwin McNeely. Accompaniment was provided by William Barclay and Mrs. Edwin McNeely, at the organ and piano, and an orchestra led by Albert Luper.

Every choral number in the work was presented this year, a goal toward which Mr. Reynolds has been working for years. This was the twenty-first annual presentation by the seminary forces.

The Texas Christian University chorus of 100 singers, led by David Scoular, gave Saint-Saëns' Christmas Oratorio with worthy effectiveness. Soloists were Helen Fouts Cahoon, Fay Fulton Hubbard, Annabel Hall Bailey, John Brigham and Rollin Pease.

Mr. Pease, a member of the faculty of the University of Arizona at Tucson, was once located in Fort Worth. His powerful bass voice and musicianly singing were much valued.

The Baptist Seminary sponsored the first convocation of the Southwestern Baptist Church Music Conference, which included two crowded days of programs. Among the visitors was Dr. E. S. Lorenz, of Dayton.

E. C. W.

HATTIESBURG, MISS.—The second Hattiesburg presentation of Handel's oratorio, The Messiah, was given at the Mississippi State Teachers College Auditorium on December 11. The performance was under the direction of Prof. Frank Earl Marsh, Jr., director of music at State Teachers College.

Thelma Batson, director of music, Pearl River College, soprano; Robin Sweatt Longre, instructor of voice, State Teachers College, contralto; George E. Bushong, director of music, Hattiesburg High School, bass; and Martin S. Ellis, young artist of Mobile, Ala., tenor, were the soloists. The Hattiesburg Choral Union and the State Teachers College Vesper Choir composed the chorus of 100 voices which was accompanied by the Hattiesburg Little Symphony Orchestra of twenty-five pieces with Blanche Loper at the piano. F. E. M.

OKLAHOMA CITY, OKLA.—Richard Crooks will make his début in this city on January 19, appearing as the third artist in the All Star Concert Series at the Shrine Auditorium. Much interest in his recital is being manifested throughout the state.

The Ladies Music Club will present the Brazilian pianist Guiomar Novaes in recital on January 26 at the O. C. U. Auditorium. We have not heard this artist since her early American tours some years ago and are eagerly awaiting this concert.

Margaret Matzenauer, contralto, is scheduled for a recital on February 14 as the third attraction on the Fine Arts Course at the Oklahoma College for Women in Chickasha. The College Glee Club gave its annual Christmas concert on December 17.

Carlo Edwards, assistant conductor of the Metropolitan Opera, is recovering from his recent auto accident and is now entirely out of plaster casts. F. P. H.

PORTLAND, ME.—A Christmas concert of unusual merit was given by the Portland Rossini Club and the Portland Men's Singing Club, for a large and appreciative audience. The program consisted of choral numbers by the Rossini Club Chorus, under the direction of Marion Theis, and of the men's organization, under Alfred Brinkler; a group of two choirs combined, an instrumental quintet, and piano and vocal soli. The opening number, Bethlehem, by Malling, was effectively presented by Mr. Brinkler, organist. The Rossini Club Chorus offered two selections: Through the Dark the Dreamers Came, by Mabel Daniels, and Schubert's Ave Maria. Gladys Russell Cook sang the soprano solo with appeal, and the violin obbligato was played by Frances Woodbury. An interesting ensemble number was César Franck's string quintet, the performers being Margaret Johnson, first violin; Sara Silverman, second violin; Stella Brewster, viola; Katherine Hatch, cello; Gertrude Buxton, piano. The Men's Singing Club continued the program with two numbers: Lo How a Rose E'er Blooming, Praetorius, and Ye Watchers and Ye Holy Ones, a seventeenth century air. They did excellent work, and were much appreciated. J. Daniel MacDonald was at the piano, with Fred Lincoln Hill at the organ. Sadie Albling gave a brilliant performance of Liszt's Hungarian Rhapsody. The recitative and air, Rejoice Greatly, from Handel's Messiah, was interpreted in fine manner by Helen Ward. The two choruses combined for the last set of numbers, with Mrs. Theis directing, Frances Donnell, pianist, and Mr. Brinkler, organist. The first number, He Watcheth Over Israel, was given with fine phrasing and unity of tone. This was followed by Gesu Bambino (Yon) in which Herbert Starr Kennedy had the solo. The refrain of Come Let Us Adore Him, was taken by the choirs. The concert closed with the Hallelujah Chorus from The Messiah. S. R.

SAN ANTONIO, TEX.—The Southwest Texas Music Association, Inc. (W. G. Higgins, president) presented the Russian Opera Company (Max Panteleieff, director) in Le Coq d'Or and Boris Godounoff on December 8 and 9. The scenery for each opera was colorful, the work of the chorus was excellent, and the entire cast of each opera was exceptionally fine. Max Panteleieff sang the rôles of King Dodon and Boris. His voice has richness, volume and beauty. Vechislav Mamonoff was excellent as the Astrologer and Vera Resnikoff was heard to advantage as the Voice of the Golden Cock. Others in the cast of Le Coq d'Or included Dimitri Criona, Alexis Tcherkassy, Michail Schvetz, Nadine Fedora and Janice Davenport. The leading rôles in Boris were: Vera Resnikoff as Xenia; Elena Schwedova as Feodor; Edwina Eustis as Marina; Ivan Ivantzoff as Dimitri. The minor parts were capably interpreted. The orchestra, a large one under the baton of Eugene Plotnikoff, did outstanding work. Numerous curtain calls were necessary and the conductor was included in the final one. On Saturday afternoon, through the courtesy of the San Antonio Light and Mr. Higgins, 5,000 children under seventeen were guests, when soli, duets, ballets and orchestral numbers were given for their enjoyment and musical education.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Lois Davidson, soprano, in costume recital, as the second artist in the series of musicale-teas, of which Mrs. Paul Rochs is chairman and Mrs. Ed. Steves is vice-chairman. Groups given included French Shepherdess songs, Gypsy songs, German songs, songs of Italy, songs of China, and songs of the Gay Nineties. It would be difficult to say which was the most enjoyable. Special mention must be made of the fine support given by Katharine St. Leger at the piano.

The fifth district, Texas Federation of Music Clubs (Mrs. F. L. Carson) met in convention on December 7, 8 and 9. The opening session was the fine arts program, given Thursday evening and arranged by Joseph Burger. Participants were the Mary Stuart Edwards Study Club; Carmen and Rudolfo Moore, dancers; Volina Powers, soprano; Milla Dominguez, soprano; Mrs. W. A. Eubanks, soprano; a string quartet (Maud Powell Freeman, Louise Trommell, Louise Picken and Beatrice Storey), and Ethel Crider, soprano. The accompanists were Agnes Sanchez, Mrs. Edward T. Harker, Luz Gonzales, Mrs. J. V. Chandler and Alice Mayfield. Mrs. Volney Taylor gave an address on the Outlook for Texas Creative Artists and Edgar B. Davis on Music of the Future. Friday was Senior Day, when many enjoyable numbers were offered. Saturday was devoted to the juniors, when promising young musicians were heard. Officers elected were as follows: Mrs. J. V. Chandler, of Kingsville, president, succeeding Mrs. F. L. Carson, of San Antonio; Mrs. Edith M. Resch, of San Antonio, first vice-president; Mrs. Lewis Krams Beck, of San Antonio, second vice-president; Mrs. J. L. Bain, of Uvalde, secretary; Mrs. H. R. Floeckinger, of Taylor, treasurer; Mrs. Louis Reuter, of Austin, parliamentarian; Mrs. Edwin Flato, of Corpus Christi, auditor; Mrs. E. H. Warrick, of Taylor, historian. S. W.

TERRE HAUTE, IND.—The Paul Dresser Memorial Association has been reorganized with a new board of directors and the following officers chosen for the coming year: J. Bruce Bindley, president; Max Ehrmann, vice-president; Mrs. Herbert Briggs, secretary; Robert Nitsche, treasurer. The association will continue its efforts to have memorials built in memory of Paul Dresser, the Bard of the Wabash, who wrote On the Banks of the Wabash and many other songs. The memorials include a thirty-mile drive around Terre Haute, a memorial shaft and a state park in or near Terre Haute on the banks of the Wabash.

A mothers' chorus has been organized here by Florence Ellis. The group is composed of mothers from the various schools of the city.

The Terre Haute Symphony Orchestra, with Will H. Byrant conducting, gave its first in a series of four concerts during the holidays. The Terre Haute Maennerchor, living up to an old custom, celebrated Christmas at its hall.

Virginia Fleming, pianist, and Evangeline Harris, soprano, gave a program under the auspices of the Queen Esther Circle.

The Messiah was presented by the Indiana State Players at the State Teachers College hall with a chorus of eighty. M. P. D.

VANCOUVER, B. C.—December proved to be a quiet month in Vancouver musical circles, with activities confined to local talent. In keeping with the Christmas season several choirs performed Handel's Messiah and carol recitals were numerous.

The Hart House String Quartet presented a well balanced program at the afternoon meeting of the Women's Musical Club in the ballroom of the Hotel Vancouver on November 30.

The third concert of the present season performed by the Vancouver Symphony Orchestra (Allard de Ridder, conductor) before a capacity audience on December 3 was so enthusiastically supported by local music-lovers that the continuance of orchestral music in these parts was reasonably assured. The program included the Mozart symphony in D major, the overture to The Magic Flute by the same composer, the overture by Vaughan Williams, The Wasps, Sir Edward German's three dances from the Henry VIII Suite and the Tschaikowsky Italian Caprice. The Vivaldi-Bach concerto for four pianos and string orchestra was given with Ursula Malkin, Jean Coulthard, Phillis Ward and Elsie de Ridder as soloists.

Shan-Kar, Hindu dancer, and his company gave a performance in the Vancouver Theatre, on December 4.

The Bach Choir (H. M. Drost, conductor), with the assistance of the Holroyd Paull String Orchestra, gave a splendid recital in the Vancouver Theatre, on December 13.

The Philharmonic Club presented the second recital of the season in the Hotel Vancouver on December 16.

Brahms waltzes were featured at the Wednesday evening recital of the Vancouver Woman's Musical Club in the Hotel Vancouver.

Norma Piper, promising young soprano, gave a recital on December 18 in the Vancouver Hotel. A. A. F.

VICTORIA, B. C.—The Hart House String Quartet appeared before a capacity audience in the ballroom of the Empress Hotel on November 22. Mme. Eva Baird, resident soprano, was the guest artist on this occasion. During their stay in the city the quartet gave a recital for the student body of the Victoria High School.

The Arion Club Choir of Victoria inaugurated its forty-second year with a concert on December 13. Under the baton of Frank J. Sihl, the choir gave a versatile and well balanced program which was enthusiastically received by a large audience. The soloists included Irene Bick, violinist, and Norah Jones, contralto.

The Warncliffe Trio, assisted by Ailsa Barclay, soprano, gave an interesting recital in the New Thought Hall on December 16.

A lecture entitled Music, the Language of Human Moods and Emotions, was given by Ira Dilworth in the ballroom of the Empress Hotel on December 5. Soli appropriate to the lecture were offered by Thelma Johns. The program was sponsored by the Woman's Canadian Club.

The Centennial United Church Choir gave a competent reading of the Bride of Dunkerron by Henry Smart.

The Christmas recital of the Musical Art Society sponsored by Violet Wilson, took place in the Shrine Auditorium on December 6. The concert reflected an atmosphere of the mediæval Yuletide which provided a novel setting for the carols ably sung by choristers and soloists.

Ira Dilworth was the guest speaker at the monthly meeting of the Junior Musical Art Society, with Dorothy Parsons, soprano, as soloist. A. A. F.

Albert Clerk-Jeannotte Discusses Plans for Montreal Opera Season

Eminent Impresario and Vocal Teacher May Give English Performances

The Montreal Opera Company, organized by Albert Clerk-Jeannotte, which had a week's run in Montreal, Can., early in the fall, was an all-American company. Mr. Jeannotte's plans were for a season of several weeks, but not satisfied with the subscription outlook for the second week he decided to close.

The chorus, smaller parts and the orchestra of the companies were assembled in Montreal, but the artists who were associated with Mr. Jeannotte in the autumn venture were Chase Baromeo, Helen Jepson, Edward Kane, Mabel Rich, Genevieve Tagliaferro, Ruby Mercer, Floyd Townsley, Barre-Hill and Hope Hampton.

"I believe," said Mr. Jeannotte, "that this was a fine assemblage of young American talent. They had looks, good voices, *esprit*, dramatic sense and a knowledge of stage business. Miss Hampton's Thaïs was a work of art. She is a fine actress and it is the first time that I have seen the character tastefully gowned."

Asked about other operatic plans, Mr. Jeannotte informed the writer that he is at present laying the foundations for another week of performances in Montreal, beginning May 13.

"I have been fortunate enough to secure the services of Wilfred Pelletier as conductor for the week, and if sufficient response is given by the Canadian public we may remain longer.

OPPORTUNITY FOR THE AMERICAN ARTIST

"I am greatly in favor," Mr. Jeannotte continued, "of giving the American artist a fair trial in opera, and it is my sincere desire to establish something of a laboratory in this respect, if only the American public will respond to the project."

Mr. Jeannotte has plans for producing Pélléas et Mélisande, Louise, Tosca, Lohengrin, in English if he can find a good translation, perhaps Werther, La Boheme, with a possible choice between Boris and Lakmé.

A further interesting announcement is the formation of an operatic company by Mr. Jeannotte and Charles Wagner which will have a ten-weeks' tour early the coming fall. Mr. Wagner attended the Montreal performances, and as a result has affiliated with Mr. Jeannotte in this work.

"I am at present conducting a series of opera classes," Mr. Jeannotte stated. "From the ranks of these groups I will add to my original company. The classes are formed to rehearse and carry on the general routine of opera; we pick out certain parts of ensemble of an opera and work it to perfection, go on to another and eventually come back to the first. It is my desire to use the talent forming these classes for my productions, which necessarily limits me in my choice of entries." M. T.

Eunice Norton to Tour Thirteen States in Six Weeks

Eunice Norton, young American pianist, on January 5 started a concert tour that stretches from Maine to New Mexico and north into Utah and Montana. She will cover thirteen states within six weeks, opening in Montevallo at Alabama College, and following with concert appearances in Louisiana, Arkansas, New Mexico, Arizona, Michigan, Utah, Montana, Pennsylvania, Massachusetts, Maine, New Jersey and New York.

EUNICE NORTON

Miss Norton made her New York début at Carnegie Hall three seasons ago, when she returned from Europe and appearances in recital and with orchestra in Berlin and London. Shortly afterward the New York Philharmonic Orchestra engaged Miss Norton for the following season. Meanwhile she played with the Minneapolis (Minn.) Orchestra in that city and on tour. During 1932-33 she was soloist with five major orchestras, those of Philadelphia, New York, Boston, Chicago and Minneapolis.

The pianist, still in her early twenties, has studied with William Lindsay of the music department at the University of Minnesota, in Berlin under Artur Schnabel and in London under Tobias Matthay.

Stueckgold and Crooks for Maine Festival

Grete Stueckgold, soprano of the Metropolitan Opera, is to be featured at the Maine Music Festival in Portland on May 8.

Richard Crooks will sing at the Maine Festival on May 10.

Ruth Slenczynski Makes Ovational Chicago Début

Eight-Year-Old Pianist Astonishes Audience—Rosa Raisa and Edith Mason Triumphantly Return in Opera—Marion Talley in Chicago Operatic Bow—Coe Glade Heard in Carmen and in Concert

CHICAGO.—The most important events of the past week were the sensational first appearance here of Ruth Slenczynski at Orchestra Hall; the reentries of Rosa Raisa and of Edith Mason, the two mainstays of the new Chicago Opera, at the Civic Opera House; the appearance of Coe Glade both in concert and in opera, and the program by the Chicago Symphony Orchestra under Dr. Stock in commemoration of the twenty-ninth anniversary of the death of Theodore Thomas, founder and conductor of the orchestra that once bore his name and is now known as the Chicago Symphony.

RUTH SLENCZYNSKI'S FIRST LOCAL APPEARANCE

Ruth Slenczynski, eight-year-old pianist, made her Chicago debut, under the direction of Henry E. Voegeli on December 30. The news of her triumphal debut in the East had preceded her here and was fully justified by the diminutive pianist's local success. She proved without doubt the greatest precocious talent that has come here in the past thirty years. Our colleagues in the East have told the readers of this paper so much concerning that young wizard of the keyboard that words from our pen would add little to her reputation. As a matter of record, therefore, we mention that she played the Bach prelude in E major arranged by her father, the Bach D minor Chromatic fantasia and fugue, the Beethoven sonata in C minor, the Mendelssohn Rondo Capriccio in E major and a group of six Chopin numbers. To that stupendous program were added many encores, played with the same virtuosity and received with the same enthusiasm by an audience that was completely enraptured and bewitched by so overwhelming a talent. It has been a long time since Orchestra Hall has feted a recitalist so buoyantly. It was not by virtue of her age that little Miss Slenczynski won the Chicago public. Her success would have been as great were she more mature. It is to be hoped that her first visit will bring her happy remembrances of Chicago and that she will soon return again.

COE GLADE AT ORCHESTRA HALL

Coe Glade was greeted by an enthusiastic audience at Orchestra Hall on December 31. Presented in the first of the Emerson House series of Sunday entertainments, the distinguished mezzo-soprano of the Chicago Grand Opera gave a song recital in which she proved herself as competent a recitalist as she is an opera singer. Miss Glade is regal in appearance and has a fine stage presence. She had listed an interesting program, and she delivered it with that beauty of voice and intelligence in interpretation that have won her a high place among American singers of the day. Her program consisted of numbers by Handel, Wolff, Brahms, Mozart, Moussorgsky, Rachmaninoff, Rimsky-Korsakoff, Debussy, de Falla, Manning, Rogers, Rasbach, Rhodes and Cadman.

EDITH MASON RETURNS TO OPERA

The matinee performance of La Boheme on December 30 marked the return of Edith Mason to Chicago opera. Her Mimi is as convincing today as it was a few years ago and vocally she was supreme. Here is a singer who is an excellent musician. It must be a joy for a conductor to find an Edith Mason in a company, as her phrasing is as impeccable as her song. Miss Mason was the bright star of the performance and her return to our lyric stage adds *éclat* to the present season.

Dino Borgioli was good as Rodolfo, and Claudio Frigerio was even better as Marcello than in his former appearance. Margery Maxwell was a vivacious and well voiced Musette.

RAISA'S REAPPEARANCE WELCOMED

Rosa Raisa, one of the most popular singers that have graced our stage, made her reentry as Aida on the evening of December 30. Salvos of plaudits greeted her as she made her first appearance on the stage and the enthusiasm grew by leaps and bounds as the diva poured forth tones of such magnitude as have not resounded in the Civic Opera House since her last appearance there almost two years ago. Raisa has come back in glorious voice and her huge success was in every way deserved.

She was well supported by a cast which was marked by the debuts of Eleanor LaMance and John Pane-Gasser. Miss LaMance's pulchritude is one of her chief assets. She looked resplendent as Amneris, and vocally she was equally satisfactory. John Pane-Gasser, with a host of friends here, was also feted vociferously. Heard a year ago at the Stadium as Radames, he has improved his personification of the warrior of old Egypt, but vocally, probably due to a cold, he was less effective. Claudio Frigerio was good as Amonasro; likewise, Norman Cordon as the King, but less satisfactory was Chase Baromeo as Ramfis. The ballet was excellent, the scenery, as always, magnificent and Papi conducted with eloquence.

MARION TALLEY'S CHICAGO DÉBUT

New Year's Eve was celebrated at the Opera House with the first appearance in opera here of Marion Talley. Though a newcomer at the Civic Opera House, Miss Talley once sang at Ravinia, so that Chicagoans received her as an old favorite. Indeed, the demonstration that broke through the house would have moved a less phlegmatic person, but Miss Talley took the cheers with grace. The Marion Talley that we heard is different from the one that we met a few years ago. She is now very slender. Her costumes were gorgeous and she is an artist in the art of make-up. Physically speaking, her Gilda is by all odds the most alluring that we have seen in many a night. Vocally, her voice has lost some of its power. It is a fragile organ, but is clear as a bell, and bird-like. She received an ovation after the Caro Nome.

This was announced as Miss Talley's only appearance this season with the company, but so pleased was the management with her success that it is said that negotiations have been entered into between the Chicago Opera and her manager to present her again before the close of the season, probably as Lucia.

The young American soprano was supported by a homogeneously fine cast. Dino Borgioli was a handsome and well-voiced Duke. The indefatigable Frigerio was found at his best as Rigoletto, and the balance of the cast was more than adequate.

RAISA SINGS TOSCA

Tosca marked the second appearance of Raisa, who as Floria deepened the indelible impression made in Aida. Raisa's Tosca is an old acquaintance, but it has been years since the diva has sung it as on this occasion. She is a better singer today than the same artist that we feted fifteen years ago. The voice has retained its lusciousness and power, but is guided with greater musicianship and knowledge. Histrionically, too, her Tosca has more allure and dignity. Throughout the evening she was acclaimed and her singing of the Vissi d'Arte completely stopped the show.

Dimitri Onofrei, well remembered for his appearances here with the San Carlo Opera company last fall, sang agreeably the rôle of Cavaradossi and though suffering from a cold, covered his indisposition so well as to give entire satisfaction. If we praised the Scarpia of Pasquale Amato in our previous review, we now proclaim it a masterpiece. Papi directed.

COE GLADE AS CARMEN

The performance of Carmen was sung by a practically all-American cast. Coe Glade was the Carmen and an interesting one, as this young artist is not a follower but a leader and an originator. She is not as yet a mature artist, but for the present she gives indications of a brilliant future. Her voice is dark, velvety, wide in compass and used with intelligence. Indeed, at times she colors it with a texture different from its real quality. Sarcasm is expressed with an acidity of tone that an older exponent of the part would not dare attempt. The note of mockery brings out another quality, too—a rather nasal one. That varied coloring is not accidental, but the result of study. She has the right conception of the part—a real Bohemian. Though convincing, her portrayal is not as yet completely developed. It has its excellent points and its weaknesses do not overshadow its merit. As a matter of record she very nearly brought the performance to catastrophe saved by Conductor Weber's efficiency, for she skipped five bars with the nonchalance of an acrobat.

Onofrei, billed as Don José, was incapacitated by the cold noticed on the previous night, and was replaced by Aroldo Lindi, formerly with the Chicago Civic Opera and more recently with the San Carlo Opera forces. He was a competent Don José, even though he mumbled "Carmen, Carmen" in the second act five times oftener than that word is scored. Yet, called at the eleventh hour and without rehearsal, Lindi did wonders. Desire Defrere was the Escamillo. Years ago Defrere sang here the rôle of Morales. Then he became the Dancairo and we believe also the Remendado. Perhaps one of these days the Belgian baritone-stage manager will essay the rôle of Don José. Defrere is a versatile singer, though the rôle of Escamillo does not lie well in his voice. Hilda Burke was a delightful Micaela, both in voice and acting. Well worth mentioning also are the Frasquita of Margery Maxwell and the Mercedes of Ada Paggi.

The American, Henry Weber, again presided at the conductor's desk and as our Italian friends would say, he is an artist *di primo cartello*. Under his forceful baton the performance moved with much zest. In truth, it may be stated that he was the real star of the night.

CAVALLERIA AND PAGLIACCI SUNG

The double bill of Cavalleria Rusticana and Pagliacci brought another large audience to the Civic Opera House on January 3. In Cavalleria, Rosa Raisa was a dramatic Santuzza, Ada Paggi a well-voiced Lola, Desire Defrere a good Alfio, Hazel Sanborn an excellent Lucia, but Mario Chamlee was the real hero of the performance. As Turiddu he won the complete approval of the audience. In glorious voice, he sang the Drinking Song so well as to stop the performance, and throughout the opera his efficient work both as actor and singer was much admired.

In Pagliacci, Claudio Frigerio as Tonio scored his biggest success since joining the company. His portrayal was excellent and only lack of space forbids analyzing his presentation, which has never been surpassed histrionically here. Highly satisfactory vocally, he was recalled several times. By his performance of Tonio, Frigerio has demonstrated that his popularity from now on is fully established.

Aroldo Lindi was a forceful Canio and he, too, won the public with his interpretation and singing of the Lament. Frederic Jencks, a local product, was the Silvio, and a better voiced one we have not encountered. Possessor of a glorious voice, even in all registers, he scored heavily. Mr. Jencks should learn to walk on the stage, however, and at least to make believe that he is in love with the girl he holds in his arms instead of looking bored and unemotional. Giuseppe Cavadore was an alert Beppe.

Among the outstanding interpreters of the evening were Hilda Burke, as Nedda and, in the orchestra pit, Gennaro Papi, who directed both operas with vim and understanding. Miss Burke is an accomplished artist, a singer who does not rely solely on the beauty of her voice to gain her point, but one who understands the difficult art of beautiful singing. It is a treat to hear singers of the calibre of Edith Mason and Hilda Burke. Their song is perfection and they give lustre to a performance in which they are cast.

CHAMBER MUSIC SOCIETY ANNOUNCES CONCERTS

The Chicago Chamber Music Society is resuming its annual series of quartet concerts after a year's suspension with a series of four concerts, beginning on January 30. Three programs will be offered by the Mischakoff String Quartet and one by the Philharmonic String Quartet. Rudolph Ganz will assist at one of the concerts to be presented on January 30, February 26, March 12 and April 3, in the foyer of Orchestra Hall.

THEODORE THOMAS MEMORIAL PROGRAM

Since the death of Theodore Thomas the Chicago Symphony Orchestra, which he founded, annually honors his memory and Dr. Frederick Stock always programs numbers that were dear to the late conductor. The memorial program given on January 4 and 5 consisted of Beethoven's Coriolanus overture and ninth symphony in D minor (from which the choral finale was omitted), and the Strauss tone poem, Ein Heldenleben. Dr. Stock, who goes on his usual mid-winter vacation this week, directed a performance that was a brilliant exhibition of orchestral interpretation. The orchestra men followed the enthusiasm of their chief. As the orchestra annually commemorates the death of Theodore Thomas, annually there is released the same rumor to the effect that next season Stock will not head the Chicago Orchestra. Again last week it floated over Orchestra Hall, further stating that Stock will go to Philadelphia. We have heard that for the past fifteen years, at least, but as the rumor is gaining impetus we believe it should be killed.

AMERICAN CONSERVATORY EVENTS

Ann Sabo, mezzo soprano, was heard in recital at the Edgebrook Woman's Club on January 11. Fern Weaver was the accompanist.

Members of the Van Dusen Organ Club will be entertained at a musicale and dancing party at the McCormick Y.M.C.A. on January 29. The hostesses are Edith Miller, Alice Ryan and Bertha Olenik.

Gibson Walters, former student of Herbert Butler, has been engaged as head of the violin department at Drury College, Springfield, Mo.

Sophia Marver, piano pupil of Allen Spencer of the faculty, will be presented in recital by Beta chapter of Sigma Alpha Phi sorority on January 14 in Zeisler Hall, Chicago Woman's Club.

Esther Goodwin, contralto; John Thut, tenor, and Adele Zangrando, soprano, appeared in recital at the South Side Welsh Presbyterian Church, January 1.

Paul Nettinga, tenor student of Karleton Hackett, is singing regularly with a mixed quartet over WGN.

Lorene Riley, soprano, formerly a student of Theodore Harrison, is teaching singing at Shorter College, Rome, Ga.

CHICAGO CONSERVATORY NOTES

Lillian Rauschenecker, student of Blanche Boyce, is organist at the Tabor Evangelical Church of Portage Park and has been taking active part in many Christmas programs. On December 19 she was chairman of the program and accompanist at a benefit recital given at Tabor Church for the Bensenville Children's Home. One of Miss Rauschenecker's original compositions To Critics was sung by Muriel Schreiber, contralto. Among the numbers given by the junior choir were Mother Goose Rhymes, musically arranged by Miss Rauschenecker.

The Chicago Conservatory Concert Chorus under the direction of Lucy Atkinson, with Mary Ruth Craven at the piano, appeared in a program at the Central Eleanor Club on December 8. Three of Miss Atkinson's artist students and a quartet taken from the chorus were heard in separate numbers. Florence Eckman Lohrber gave a group of solos. Grace George and Esther Spencer presented a group of Celtic songs. The De Smeat quartet sang character numbers in costume. Matilda Genard's clog dance added a touch of variety to the program.

The Estelle Ayer Johnson Players, a group of organized players from the School of the Theatre, under the direction of Mrs. Johnson, made an appearance this past week at the Allerton Hotel and at the Epworth Church Parish House. They presented The Toymaker's Doll. The old Toymaker was played by Charles Gregory. Christmas carols were sung by the Hebert Melodists.

The same group of players also appeared at the Allerton Hotel on December 19 and are booked for three professional engagements in January at which they will present four one act plays under the title, Plays of the Seasons. Those in the cast include Charles Gregory, Clara Fairchild, Dorothy Black, Ella Warner, Pauline O'Malley, Frances Ferguson, Phyllis Goldstein, Ina and Rena Hundinger, Robert Rutherford, Rhoda Joy Fenchel, Betty Bates, Lorrain Black, Jane Fairchild, Clarence Hatzfelt, Bud Wilkins, Margaret Mayo and William Rice.

RENÉ DEVRIES.

Alexander Gray to Sing First Recital

Alexander Gray, baritone, will give a program at Town Hall, New York, tomorrow (January 14). Mr. Gray is to sing the Siege of Kazan from Moussorgsky's Boris Godounoff, numbers by Schubert, Schumann, Hugo Wolf, Erich Wolff and Hugo Kaun, arrangements by A. Walter Kramer, Ernest Newton and Jacques Wolf, and songs by Charles Wakefield Cadman and Granville Bantock. This is the first concert appearance of Mr. Gray, although he is a familiar figure in musical comedy, cinema and radio.

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Studio Notes

SUSAN SMOCK BOICE

Following an active summer, Susan Smock Boice has a goodly number of vocal pupils, who appear in monthly studio recitals at Steinway Hall, New York, assisted by Elizabeth Topping and her piano students. On December 10 the program brought Margaret MacLaren, soprano, frequently heard over Station WJZ Children's Hour as the Scotch Lassie; Ruth Isidore, in impersonations and character songs; Marie Dascou, lyric coloratura, in Greek songs; Cathleen Morin, who played Schubert and Chopin works; Olive Creidenberg, pianist, in excerpts by Beethoven and Chopin, and Miss Topping, in soli by modern composers. A Topping artist pupil will play Chinese music in costume at the January 21 recital, and Lillian Greene is to offer French songs in costume.

LA FORGE-BERÚMEN

The weekly broadcast of the La Forge-Berúmen Studios over the Columbia chain on January 3 presented Kathryn Newman, radio and concert coloratura soprano, Frances Blaisdell, flutist, and Frank La Forge, composer-pianist. The program opened with Miss Newman singing the Mad Scene from Lucia di Lammermoor, with flute obbligato by Miss Blaisdell and piano accompaniment by Mr. La Forge. This taxing aria was performed with beauty of tone, artistic finesse and perfection of ensemble. Miss Blaisdell played a group of flute soli accompanied by Mr. La Forge and gave enjoyment with her musicianship and interpretative understanding. Miss Newman sang two songs by her teacher, Mr. La Forge, who accompanied her, and concluded with two Bishop coloratura airs, again assisted by flute and piano. D.

ADELAIDE GESCHEIDT

Irene Williams, soprano, artist pupil of Adelaide Gescheidt of New York, has an active season. During November Miss Williams gave a recital at the Twentieth Century Club in Pittsburgh, Pa., and her December engagements included an appearance as leading soprano for the Chicago Opera Intime performance in Rimsky-Korsakoff's Mozart and Salieri and Gluck's The Duped Cadi. As a result of these performances she was reëngaged for Debussy's L'Enfant Prodigue two weeks later. She has also been assigned to the leading rôle in Cosi Fan Tutte at Wilmington, Del., under the auspices of Irenée Dupont. Miss Williams has been heard in Mozart rôles in this country and Europe, and holds a record of 200 performances of Mozart opera in two seasons. She also has appeared extensively in oratorio and concert.

SIBYL SAMMIS MacDERMID

Individual recitals will be given each month by the advanced students at the New York studio of Sibyl Sammis MacDermid. On January 23 Wallace Magill, baritone, is to be heard. In February and March Dorothy Baker and Nora Anderson, the Doris Doe Scholarship Winners, are the recitalists. In April and May Jeanette Cohn and Frieda Stein will conclude the series. The material for these recitals is developed at the Friday afternoon repertoire class, when those taking private lessons assemble and each is heard in a group of songs or an aria.

FRANCIS ROGERS

Helen Marshall, soprano, artist pupil of Francis Rogers of New York, will be the soloist with the Banks Glee Club at Carnegie Hall, New York, on January 17. On December 20 Miss Marshall was heard in The Messiah at Port Chester, N. Y.

FREDERIC FREEMANTEL

Three young artists being prepared for concert and opera by Frederic Freemantel of New York, appeared as principals with the Charlotte Lund Opera Company on December 27, at Town Hall, New York. Marcel Doucette took the name part of Renny the Fox King; Mary Stewart, contralto, was Clarissima, Queen of the Waterfall; and Dorothy Ramsay, dramatic soprano, sang the rôle of Cynosura, the North Star. The three hold church positions and are under the personal instruction of Mr. Freemantel.

ESTELLE LIEBLING

Among the artist pupils of Estelle Liebling fulfilling recent engagements is Colette d'Arville, soprano, one of the soloists at the Artistic Morning Musicale at the Hotel Plaza, New York, on January 4. Miss d'Arville is also giving a concert at Town Hall on January 22.

Beatrice Belkin, coloratura soprano, was the soloist at Radio City Music Hall for two weeks beginning December 7. A Liebling trio known as the Three Minutes and composed of Rosemarie Brancato, Ann Seaton and Victoria Franzen, has finished making a Warner Brothers picture known as Story Conference. David Milton, baritone, also appeared in the same picture. Aileen Clark, coloratura soprano, sang the rôle of the Doll in The Tales of Hoffmann at the Capitol Theatre, New York, during the week beginning December 21. Dorothy Miller, soprano, was the soloist on the hour called One-Half Hour of Three-Quarter Time over Station WOR on January 3. Charlotte Simons, soprano, appeared at the Capitol Theatre, New York, during the week of December 14.

Mary Almonti, who sings on the air as Bunny Woods, made her debut on December 22 over Station WEAF in the program called Steeplechase. A Liebling quartet known as Manhattan Knights appeared during the Cunard Line program on December 12 over Station WJZ.

ALICE LAWRENCE WARD

Norman Russell, tenor, of Orange, N. J., and John Cochran, Newark baritone, both artist pupils of Alice Lawrence Ward, sang for the Unity Society at its annual Christmas party, in the headquarters at Salmon Towers, New York. Each offered a solo and participated in a mixed quartet.

BERTA GERSTER-GARDINI

Lehman Byck, assistant at the vocal studio of Berta Gerster-Gardini in Steinway Hall, New York, is on tour with Joe Cook's production, Hold Your Horses. He is being temporarily replaced at Mme. Gardini's studio by Florence Barbour.

Local Berkeley Events Mark Holidays

BERKELEY, CAL.—Marion Kiloh of Berkeley, a pupil of June Swift Smith, won the grand prize of a silver cup for singing in the annual Welsh Eisteddfod Contest held New Year's Day at the Ebell Club in Oakland. Miss Kiloh sang the aria Deh Vieni non Tardar from The Marriage of Figaro by Mozart. Miss Kiloh has been engaged to sing at the annual Burns Concert to be held in the San Francisco Auditorium on January 27.

The first of the Twilight Musicales at the Berkeley Women's City Club for the month of January was given January 7, featuring Eileen Piggott, soprano, accompanied by Mildred Randolph, and two pianists, Myra Palache and her artist pupil, Edna Richmond in a two-piano number.

The medieval religious cycle, the York Mysteries, was presented on December 20, in Wheeler Auditorium, by the Steindorff Choral, directed by Dr. Ian Alexander, newly appointed director of the University of California Glee Club and the Treble Clef Society.

MESSIAH PERFORMED

Handel's Messiah was sung by the Berkeley Oratorio Society of fifty voices, under the direction of Clinton R. Morse, under the auspices of Berkeley Lodge of Elks, December 22, at the Elks Club. Well-known soloists of the bay region assisted in the production. May Gilmore Hall and Mabel Kellman Chase, sopranos; Anna Opaletski Bacon, contralto; Phillip Hall, tenor; and Clyde Diddle, bass; Mrs. Rast and Mrs. Rice were the accompanists.

Pupils of Gerard Taillandier, assisted by Dorothy Adalyn Perkins, violin pupil of Arthur Conradi, gave a recital, December 12, at the Chapel of the Chimes. Also assisting on the program were pupils of the Oakland Conservatory of Music. Those taking part were Julius Bartolero, Willard Nyburg, Willa Nyburg, Mrs. H. A. Butler, Jean Remmers, Dorothy Adalyn Perkins, Leland Merritt, Elizabeth Irons and Jeannette Evernden.

Esther Hjelte presented a fifteen-year-old Berkeley girl, Beatrice Maxwell, in a piano recital, December 13, at the Berkeley Piano Club. Miss Maxwell played the D major concerto by Haydn, a romantic group drawn from Mozart, Chopin and Liszt, and a modern group representing MacDowell, Debussy and Paderewski. She was assisted by Jack Howell, tenor, who sang Spirate, pur Spirate, by Donaudy, a Brahms number and Wood Song by Watts.

WOMEN'S CHORAL CLUB PRESENTED

The Berkeley Women's City Club Choral gave its annual Christmas Twilight Musicale, December 17 (Emil J. Polak directing). Mr. Polak, who has directed the City Club this past season, is music counselor to the National Broadcasting Company. He is also the conductor of the Oakland Orpheus. Esther Sittig is the choral accompanist. Virginia Treadwell King, music chairman of the City Club, sang a group of solo numbers.

Jane Smith, soprano; Marco Sorisio, tenor, and an octet of male voices from the University Singers were presented in recital December 17, at the studio of Robert Everhart. Miss Smith and Mr. Sorisio each sang a group of Italian songs and a group of Spanish songs, and arias from Manon, La Boheme and Rigoletto. The University Singers offered Russian songs and specially arranged Christmas numbers, *a cappella*.

On December 17, at the new Berkeley studio of Mrs. J. I. del Valle, the Ariosa Trio presented a Christmas concert. The occasion assembled a group of music lovers from the bay cities to hear beautiful and unusual music sung by this ensemble. The Ariosa Trio recently gave a delightful program in Berkeley and will be heard a number of times during the holidays both in Oakland and San Francisco. The personnel of the trio is: Mabel Frisbie Adams, soprano; Marian Stiltz Calder, mezzo-soprano; Ethelyn Grace Minty, cantralto, with Sally Kerr Street as accompanist.

Sydney Rosenbloom, pianist and composer, and J. Llewellyn Wintle, English baritone, recently of London, appeared in a joint concert in the Oakland Y.W.C.A. Auditorium on December 24. Included in Mr. Rosenbloom's program were four of his original compositions as well as selections by Bach, Brahms and Schubert. Cora McCall was the accompanist.

December recitals were given from the studios of the following teachers: Elizabeth Simpson, Phyllis Harms Eldridge, Alma Schmidt Kennedy, Esther Sittig, Suzanne Pasmore, Margaret Howard, Frances Willis, Margaret Conklin Covey, Dorothy Wines Reed, Ethel Long Martin, Elwin Calberg and Ernest Chamblin. M. R.

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Virginia Pemberton, soprano, pupil of Ralfe Leech Sterner at the New York School of Music and Arts, is preparing to appear in grand opera. Blanche Kelley of the College of the Ozarks, Ark., studied with Mr. Sterner several seasons. The next program by students of the New York School of Music and Arts is set for January 18, at Roerich Hall, New York, when piano, vocal and violin numbers will make up an hour of music.

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Vienna Applauds Rosenthal And Restoration of Otello

(*Continued from page 5*)

Rosenthal has added a new piece to his repertoire, the B flat minor variations of Szymanowski, one of the best things this composer has written for the piano, quite worthy of the Rosenthal "*Geist.*" The Viennese pianist talked amiably to the Viennese audience in the Vienna dialect of Vienna's music. Schubert-Liszt's Soiré de Vienne, and his own arrangement of Johann Strauss were delicious to hear, although the more aged old timers became rather wistful at this echo of the days gone by.

TAUBER REAPPEARS

Another ultra-Viennese favorite but quite in another way, the phonograph prince, the radio king, the operetta darling, whose striking characteristics are excessive falsetto *pianissimi* and excessively feminine audiences, Richard Tauber, smiled upon a sold-out Konzerthaus last week. He smiled as he sang from Stories of the Vienna Woods, and he smiled through the Lensky aria from Eugen Onegin. Tragedy and comedy both suit him. Evidently he likes to sing.

A TITIAN-HAIRED PRODIGY

Assisting in this concert was the eleven-year-old Titian-haired piano marvel, Daisy Guth. She bears all the symptoms of genuineness, also all the traces of Frau Rosenthal Kanner's school, thrilling rhythms, amazing wrist technic, and double-notes that shake out of the sleeve.

She began with a piece in which no degree of training is of any avail, Beethoven's F major Andante, and played it with such a natural singing tone as to prevent any talk of "*Wunderkind* manufacture" that might have occurred. Then she proceeded to a Chopin waltz, the Moszkowski Carmen Fantasy (rhythm and double notes!), Chopin's Minute Waltz, playing the recapitulation in fourths and sixths, and Liadov's Music Box. How do these prodigies manage to keep their poise before an audience of two thousand? People say they are too young to be self-conscious, that music comes out of them automatically, without any inner participation. But Daisy Guth cannot very well be called a "*Wunderkind.*" The only element of the child in her is her appearance, and especially her smile. She goes at the interpretation of a piece with understanding, and more important, with a purpose. No doubt she had an excellent schooling but it must have fallen on exceedingly fertile soil, and the weather (meaning her temperament) must have been extraordinarily favorable for this almost premature growth.

There is nothing new at the State Opera, as usual. A number of premieres have been promised and remain promised. Guests come, sing their parts, and go. To accentuate this lack of novelty still more the State Opera dressed up Verdi's Otello in new, exotic Oriental settings and paraded it before the audience, who had been looking at the old Venetian settings for a quarter of a century. Director Lothar Wallenstein's "idea" seems to be: put the Moor into harmony with his surroundings There are two things the matter with the idea. In the first place Verdi's Otello does not possess a single bar, not a single cadence with an Oriental tinge, one that would justify an Oriental setting. Otello is not Aida. In the second place it is the contrast of the Moor with the world surrounding him that is the basis of the Shakespeare tradgedy and has become the basis of Verdi's. Why lessen this discord by making Otello feel at home? Otello is a Christianized, civilized Moor, whose inborn Oriental temperament and primitive Oriental stubbornness, straight-forwardness, simplicity, and childish honesty collide with the Occidental shrewdness, slyness, and cynicism of Iago. The whole basis of the Moor's mad jealousy is his race consciousness.

In this respect the new setting is a loss. It compensates, however, in respect to the cast. Hermann Volker as Otello, Viorica Ursuleac as Desdemona and Josef Manowarda as Iago are truly the best Viennese triangle, though perhaps Herr Volker is a trifle too lyric, Herr Manowarda a trifle too self-satisfied and Frau Ursuleac a trifle too delicate. The tradition that outside of Italy, Vienna is the best Verdi town was upheld by Clemens Krauss who led the performance in a masterly way.

NOVELTIES OF NATIVE VINTAGE

Real novelties were offered by the Vienna Concert Orchestra in new Austrian music. Fading Leaves, a lyrical suite for orchestra by Walter Bricht showed fantasy and a talent for instrumentation. Especially worthy was a piece by the Viennese composer Friedrich Bloch. It is the prelude to his opera, Platonov (after Tshechov) where those who are familiar with this tragedy find eloquent contrasts between the musical portrayal of healthy peasant life and the Byronesque romanticism of the hero—the two motives between which Platonov is being torn and which are the kernel of the drama.

Another affair of more than everyday interest was the repeated appearance of the Hebrew chorus Hanigun in songs of Jewish national, folk and temple character. The organization can be compared favorably in every way with the Don Cossacks or any other first-class existing folk chorus.

Berlin Hears Choral Programs

(*Continued from page 5*)

As successor to Otto Klemperer at the head of the chorus once governed by Siegfried Ochs, Herr Schuricht got off to an unexpectedly fine start. The program was devoted to a short work by Max Reger, Der Einsiedler, and the Brahms Requiem.

Schuricht is a conductor of firm and authoritative grasp, undemonstrative methods and penetrating musical insight. He obviously does his big work at rehearsals and does not have recourse to gesticulatory frenzies in order to impress his wishes upon his singers or his orchestra. He pleased me far better by his clean-cut, musically polished and spiritually elevated performance of this infinitely moving Requiem than he did last spring when he led a pedestrian performance of Beethoven's Ninth at the Staatsoper.

For the Ninth as promulgated by Erich Kleiber, I cared little. I found it as I find most of Kleiber's Beethoven, superficial and at times even ordinary. The tempi were occasionally very ill-chosen and the recitatives of the basses in the finale sounded like figuration rather than imprisoned speech. The Kittel Chorus shouted and screamed the Ode to Joy as choirs are wont to do and the solo quartet was by no means brilliant.

FURTWÄNGLER OVERWORKED

Furtwängler who looks these days as if he had been dragged through a series of knot-holes (the man is really shockingly overworked) gave a comically misrepresentative performance of Debussy's La Mer. Here the good State Councillor was "at sea" with a vengeance. The piece sounded as if it had been written by Rimsky-Korsakoff. Anything more rigid and square-toed than this Teutonized Debussy it would be impossible to imagine. And the Berlin Philharmonic has not the best instrumentalists for such a work: the first trumpet, for one, is not equal to the solo demands of the score. On Furtwängler's curiously constituted program the Debussy piece was followed by Bach's concerto for two violins played by Alma Moodie and Riele Queling and the audience was in ecstasies over Debussy no less than over Bach. Ecstasies were in order, however, for the last half of the program which consisted of Brahms' Fourth. Here Furtwängler is wholly in his kingdom.

About the opera house I have virtually nothing to report except that the Staatsoper has just restored Hänsel and Gretel in delightful fashion under Leo Blech, who conducts Humperdinck's lovely and imperishable score better than anyone I have heard since I was first introduced to this opera at the age of seven.

For New Year the Staatosper is preparing a production of Emil von Reznicek's comic opera, Donna Diana. Dr. Julius Kapp has written a new book for it and the composer some new music. The Städtische Oper will offer by way of competitive jollification a newly studied Fledermaus. This pleasant tale will be relayed to you in proper season by my estimable successor, Frank Patterson, who hereafter is to report to you from Berlin. My future domicile will be in Vienna.

Graham Harris, Guest Conductor of N. Y. Civic Orchestra

Graham Harris, one of the recent guest conductors of the New York Civic Orchestra at the American Museum of Natural History, has acted in a similar capacity for the London Symphony Orchestra and the New York Philharmonic at the Lewisohn Stadium. For the National Broadcasting Company he conducted a series of programs by Deems Taylor, The History of Grand Opera. The early days of his career included training at the Capitol Theatre, New York, under "Roxy."

Goldovsky-Codd Nuptials

Mrs. Ethel Codd Luening of Tucson, Ariz., announces the marriage of her sister, Miss Margaret Codd, to Mr. Boris Goldovsky, son of Mme. Lea Luboshutz of Cynwyd, Pa. The marriage took place on December 30 in New York City.

STELL ANDERSEN and SILVIO SCIONTI,

duo pianists, were heard in recital on January 9 at the College of St. Rose, Albany, N. Y., and on January 11 at Jordan Hall, Boston. The artists also participated at the musicale given in their honor at the home of Mrs. Dunlevy Milbank on January 10. Mr. Scionti is appearing as guest conductor of the Decatur, Ill., Civic Orchestra on January 14, when his pupil, Mary Heah, from that city, will be soloist in the Grieg concerto.

Grand Rapids Hails Local Ensemble

Doris Kenyon Gives Enjoyable Recital

GRAND RAPIDS, Mich.—The Brahms symphony in C minor was the outstanding number of a fine program given in the Civic Auditorium by the Grand Rapids Symphony Orchestra, with Karl Wecker conducting. The assisting soloist, Leslie Arnold, baritone, from Chicago, received many recalls for his artistic singing of two arias. The orchestra assisted in a presentation of The Messiah by an augmented chorus of 500 voices from Calvin College, directed by Seymour Swets, also given in Civic Auditorium. The soloists were Else Harthan Arendt, soprano; Esther Muenstermann, contralto; William Miller, tenor; and Mark Love, bass, all of Chicago.

A delightful costume recital was given by Doris Kenyon, soprano, as the third concert in the course sponsored by East Congregational Church. She was assisted by Max Rabinowitsch, pianist, who played two groups and the accompaniments for the singer.

TEACHERS' CHORUS APPEARS

The annual Carol Service of the Teachers' Chorus was held in First M. E. Church. Assisting was a string orchestra led by Theodore Fryfogle; W. Merwyn Mitchell, trombonist; Edna Van Brook and Mrs. Marie Evarts, sopranos; Doris James, contralto; and Silas Boyd, baritone.

The Excelsior Male Chorus (William Van Gemert, conductor) gave its annual concert in the Civic Auditorium. Mozelle Bennett Sawyer contributed several violin numbers, accompanied by Reuben Barnett.

Marjorie Brunton, English color harpist, was presented in a recital in Central High School, by the band of Davis Vocational and Technical School.

An entertaining program called Impressions of A Century of Progress was arranged for the St. Cecilia Society by Dorothy Pelck McGraw. Those participating were Olga Prange and Mrs. Charles MacDonald, sopranos; Mrs. James Watkins and Ruth Pellegrom, pianists; Clara Willey and Doris Van Ringelesteyn, violinists; Mrs. V. I. Calkins, violist; Lois Houston, cellist; Margaret Hunt, harpist, and Sidney Straight, announcer. The Children's Playhouse, which is sponsored by the society, gave The Nativity, directed by Marguerite Fields. The director of music was June McAteer, and the hostesses were Mrs. Clarence U. Clark, Mrs. Maurice Quick, and Mrs. Thomas C. Irwin. Union High orchestra, led by Mr. Fryfogle, played two groups, and Harold Tower led in choral singing with Mrs. Joseph Putnam at the piano.

H. B. R.

Edward Matthews Featured on Capitol Theatre Broadcasts

Edward Matthews, Negro baritone, who has given several recitals at Town Hall, New York, was featured by Major Edward Bowes in his program broadcast from the Capitol Theatre, New York, on December 31 and again on January 7. In February Matthews will sing one of the leading rôles in the new opera Four Saints in Three Acts by Virgil Thomson. The book is by Gertrude Stein. The cast will be entirely made up of Negro singers.

Press Comments

EUGENE ORMANDY

On December 1 the Minneapolis (Minn.) Symphony Orchestra, Eugene Ormandy, conductor, gave a performance of the Verdi Requiem in memory of the late Emil Oberhoffer, founder of the orchestra and its leader for nineteen years. The chorus was the Twin City Symphony Chorus. Frances Boardman wrote in the St. Paul Pioneer Press: "The performance moved with a vitality and precision which reflected great credit on all those who had a hand in it. And it was, of course, to be expected that Mr. Ormandy would deal broadly, understandingly and eloquently with the endless dramatic possibilities of the case."

On December 15 the orchestra presented a Franck-Wagner program, with Friedrich Schorr as soloist. John K. Sherman wrote in the Minneapolis Star of the orchestral number: "In full grandeur and eloquence of utterance, the orchestra under Ormandy took the stage after intermission for the César Franck symphony, giving it what we believe was the finest interpretation in local music history. Its devout tenderness, its ecstatic visions and its transcendent faith were presented with a glow, a sincerity that made the work an impressive document even to those who don't much care for it."

Another recent concert of this orchestra was a Sunday program on December 17, including music of Mozart, Schubert and Johann Strauss . The St. Paul Pioneer Press said: "It was a program of music written for the world's lighter moments, but issuing, none the less, from sources of ineffable inspiration, and no one need be told, at this late date, with what unerring taste and certainty of touch Mr. Ormandy makes the most of such music, evoking with each score the complete scene behind it."

GRETE STUECKGOLD

Grete Stueckgold, soprano of the Metropolitan Opera, made her début in Wheeling, W. Va., in a recital on December 4. The Wheeling Register headlined its account of the event: "Frazier Memorial Concertgoers Bowled over by Mme. Stueckgold—Huge Audience Moved Repeatedly by Flawless Soprano Voice of Prima Donna." The Wheeling Intelligencer's review said: "Grete Stueckgold by sheer magic of a fine voice and a personality attuned to each dramatic vibration of her songs, won completely the Wheeling audience which heard her. The reception accorded her was the warmest given a singer in this city in many a moon. The pleasure of the audience came partly from her mellow, glowing voice, and partly from her very radiant personality. She has great stage presence and the rare ability to eliminate distance between herself and her audience. She was gracious with the insistent demands for encores, giving some six responses. Probably what held the attention of the music-loving throng was her intelligent blending of phrase and tone, as well as her perfect musicianship and brilliancy of her voice. Her mastery of phrasing, and her dramatic expression captivated all her listeners, and kept them straining to catch the slightest coloring of her tones. It was one of the finest concerts ever heard in Wheeling, and will be remembered for many years to come."

PHYLLIS KRAEUTER

Phyllis Kraeuter has included among her appearances this season recitals in Lexington, Ky., and Pittsburgh, Pa. Elmer G. Sulzer, of the Lexington Herald, stated: "Those that came heard in Miss Kraeuter the most accomplished cellist that has appeared in Lexington in solo capacity for many a day. Her first number, Mendelssohn's Adagio-Mitternacht, gave effective opportunities for the display of her easy technic, her vibrant tone quality, and especially the character of her low notes, which were full and round, of diapason resemblance." This critic concluded his appraisal of Miss Kraeuter's playing by stating that her "performance was so superior to the usual run of solo programs that criticism is difficult." He had mentioned, among her accomplishments "a high state of achievement in every department of cello playing," and "musical taste and understanding."

Jeanette Lampert Brown in the Lexington Leader: "Her excellent intonation and her very adequate technic were such that they did not cry for recognition. Even in the more difficult passage work, these were so sure, so beautifully right that we were able to transcend them as she does; to concentrate instead upon the message which Miss Kraeuter had for all of us who love and admire true musical taste and feeling."

"You may say what you will about the cello being a most unladylike instrument for a lady, but when manipulated by a girl like Phyllis Kraeuter then the cello and the player become fascinating," wrote Harvey B. Gaul in the Pittsburgh Post-Gazette. This veteran commentator went on to say that "Phyllis was a knockout, with plenty of flash, splurge, cellistic fire—and, oh, add your own adjectives—a fine bow, a comprehensive left hand and a rich tone."

ELSA HILGER

Elsa Hilger, cellist and a member of the Hilger Trio, was featured on a recent program of the University Glee Club in Providence, R. I. The Providence Journal said: "The club was assisted by Elsa Hilger, cellist, who showed her unusual appreciation of the refinements of tonal subtleties and seance, scintillating brilliance of technical *fioritura* and poetry of expression. There was none of the scratching and grumbling that cellists so often bring to us; she had delightful clarity of articulation in all registers and her tone was pellucid and crystalline.

"Her 'group' was of exceptional musical merit and delightfully played. She held her 'big piece' until the last and one heard the magnificent Tschaikowsky Variations on a Rococo Theme in artistic and masterly presentation. This magnificent work is one of the great pieces of the literature for the cello. It is a veritable concerto combining beautiful *cantilena* with many opportunities for technical virtuosity. This splendid work found immediate favor with the audience which was enthusiastic with its applause and called for two extra numbers. Again the Glee Club has offered an artist well worthy of a place on its program who will leave memories of delightful enjoyment.

"Greta Hilger, accompanying the soloist, was most reserved and sympathetic in her musical companionship. Her tone is of velvet texture and softness and her artistic association with the soloist ensemble was admirable."

ETHEL AND OTTO LUENING

Following the recent appearance of Ethel and Otto Luening, coloratura soprano and flutist, in Billings, Mont., C. V. Ridgeley, director of music, stated: "The Luenings are much the finest musical artists who have appeared under the Normal School's auspices. Dr. McMullen is to be congratulated upon securing them. Both Luenings have true pitch, facile technic, fine nuance, also dignified and pleasing stage presence. In addition Ethel Luening's fine diction and interpretation of each number were delightful. Otto Luening exemplified the very rare art of accompanying. Unusual and effective combinations in supporting each other were offered. Otto Luening's artistic accompanying already noted was equalled by Ethel Luening's adequate piano support for several charming flute solos. With ease she sang the Abendlied of Rhuss playing her own accompaniment while the flute obbligato was given off stage. The gem of the team work was the perfect balance of voice, flute and piano in the Adam arrangement of the Mozartian theme."

MYRTLE LEONARD

Myrtle Leonard, contralto, preceded her appearances with the San Francisco Opera Company in their recent season with a recital in the Veterans' Auditorium, San Francisco. Marjory M. Fisher wrote of the event in the San Francisco News: "Hers is an honest contralto of great depth, beauty and ample power. Too many so-called contraltos are mezzos or contraltos in range but not in timbre. Miss Leonard has the timbre, plus the range. And she has temperament galore. Moreover, she is a musician as well as a singer."

Marie Hicks Davidson in the San Francisco Call: "She has the most pleasing contralto voice of all the group of young contraltos before the public today."

Redfern Mason in the Examiner: "We shall have just as great artists in the future as we ever had in the past, and it is doubtful whether Schumann-Heink, at the outset of her career, made a worthier success than was made last night, here in San Francisco, by Myrtle Leonard. Watch that young woman. She, too, may be a Schumann-Heink, if she develops as well as she has commenced."

PASQUIER TRIO

The Pasquier String Trio opened their Holland engagements in a concert at the Concertgebouw. Among the many Amsterdam criticisms of the event are the following. De Telegraaf reported: "In a very small number of seasons the Pasquier Trio have become favorites with the music-loving public of Amsterdam. In fact, Amsterdam considers them musical friends, and esteems their interpretations as utterly without competition. They are refined musicians who possess the secret of a ravishing ensemble art, and who in addition possess a communicative power that not many ensembles can boast of. Each is a brilliant virtuoso on his instrument, virtuosos in the highest meaning of the word—a powerful instrumental talent, perfect technic and artists at heart." The Algemeen Handelsblad chronicled: "They form an ideal ensemble whose interpretations are controlled by a subtle reproductive technic and an unusual musical sense. Their readings are marked by distinguished reserve, and their playing of chamber music is quite ideal."

IRENE WILLIAMS

Irene Williams, soprano, recently gave a recital at the Twentieth Century Club in Pittsburgh, Pa. The Pittsburgh Post-Gazette said: "Irene Williams has a voice of great beauty, particularly in the heights; nevertheless it is delightful in all registers. She also possesses inalienable interpretative qualities, she has her own ideas, and in the main they are approbative, as to wit, the Rimsky-Korsakoff air de Marthe from the seldom heard Tzar's Bride. Pellucid moments, haunting legato, cool, delicious timbre, and that was Rimsky. In the opening French group she immediately demonstrated that she has a distinct flair for the chanson, as was evinced in the Duparc Phidyle, a recitative of appeal. The Hue song was an excellently contrived allegro and then came Augusta Holmes, that grand old woman composer of Paris and perhaps the most neglected woman composer, and in the rolling rum-ta-ta-tum Le Belle du Roil there were many intelligent phrasings. Irene Williams was a most impressive young soprano."

Miss Williams soon after appeared in Chicago in two bills presented by the Opera Intime there. The Chicago Leader wrote: "Irene Williams sang charmingly and added much to the gaiety of the performance." The Chicago Daily News: "The second bill in Karl Krueger's series of intimate opera called upon Irene Williams to show us how beautiful is Debussy's score of student days." Miss Williams is an artist pupil of Adelaide Gescheidt.

BARBARA LULL

Barbara Lull, violinist, recently appeared at the Peabody Conservatory of Music, Baltimore, Md., in joint recital with Louis Robert, organist. The Baltimore Post said: "Miss Lull deepened the impression made when I heard her play Howard R. Thatcher's violin concerto with the Baltimore Symphony Orchestra several years ago. She is an artist of admirable natural gifts and technical accomplishment, and her work yesterday revealed marked elasticity of style. Her tone was clear, of good quality and volume, her bowing was strong and graceful and her fingering flexible and sure, whether in single note passages, chords or double stops."

The Baltimore News: "A large proportion of the program at the seventh of the current series of Friday afternoon concerts at the Peabody Conservatory was given over to some highly satisfactory violin playing by Barbara Lull, who was introduced to Baltimore audiences at a symphony concert a few seasons ago. It must be said of Miss Lull that her bowing is noteworthy, to see as well as to hear, both in the arm posture and wrist action, quite effortless, seemingly, and yet powerful and assured. Nor is her fingering less admirable."

PASQUALE AMATO

Pasquale Amato took the rôle of Scarpia for the opening of the Chicago Opera season. Herman Devries wrote in the Chicago American: "Pasquale Amato sang Scarpia with the traditions of the Metropolitan opera, where he has sung the part for many years. I will not compare him with Scotti, nor would Mr. Amato be pleased by such a comparison, but he is much better than Vanni-Marcoux and a half-dozen others whom one could name."

KIRK RIDGE

The Syracuse University Symphony Orchestra (André Polah, contductor) had Kirk Ridge as assisting artist at the concert of December 19. The Syracuse Post-Standard said: "Kirk Ridge, pianist, was the soloist, and he and Andre Polah were compelled to make many bows during the evening.

"Tschaikowsky's concerto in B flat minor, one of the best known compositions in this form, was the second number and its three movements formed a fitting medium for displaying the pianistic ability of Mr. Ridge, a capable and versatile artist. His brilliant playing in the allegro passages and a lovely, singing legato in the middle movement delighted the audience so that he was compelled to give an encore, the etude in C sharp minor by Scriabin."

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NEW PUBLICATIONS

BOOKS

REVIEWED BY LEONARD LIEBLING

Beethoven and Schnabel; brochure, by Rudolf Kastner. (In German.)

The foregoing title is conveniently unauthentic; and to be right, should read, "Beethoven's 32 Klavier Sonaten und Artur Schnabel; eine Studie von Rudolf Kastner."

This little booklet in its first section consists of connected essays, discussing analytically all the Beethoven Sonatas, as recorded phonographically by Artur Schnabel. Mr. Kastner throws many intelligent sidelights on the works and their composer. The second part of the publication is an article on Artur Schnabel, with laudatory description of him as a pianist and composer. There are several pictures—one of Beethoven and two of Schnabel. (Afa Verlag, Hans Dunnebeil, Berlin, Germany.)

Reviewed by Irving Schwerké

Corelli, by Marc Pincherle.

M. Pincherle, professor of the history of violin at the Ecole Normale, Paris, knows more than the ordinary measure about the instrument, its composers and representatives, and to date he has published volumes only on the violin and violinists. Corelli, his more recent production, is a complete study of that composer and his works.

"Corelli's name has maintained across a number of centuries, a prodigious splendor," while his works, "easy to reach and execute, are practically abandoned." The desire to explain this anomaly is the origin of Pincherle's opus, and it is to be hoped that, as a result of his effort, fiddlers will begin to give us a Corelli concerto that is not necessarily the eighth of his twelve.

In the first part of his book, M. Pincherle studies Corelli's life, separates fact and fable, and gives us what appears all there is to know about the genial artist. He punctures many of the favorite legends, but the process is all to the good, and in the second part he studies Corelli's works, technically and aesthetically: the trios op. 1 to 4; the sonatas for violin alone, op. 5; the Concerti Grossi, op. 6. He also goes into Corelli's bowing and left-hand technic, and explains his ornamentation. The melody of La Follia, which Liszt, Sivori, Ponce, Rachmaninoff and many others have transcribed, was, it seems, not at all by Corelli. "The veritable author of these sixteen measures will never be known, and Corelli's merit was in utilizing them . . . with a didactic puissance, thanks to which his Follia becomes a model study. . . ." Contributor to the Encyclopedia of the Conservatory, to Grove's and Riemann's dictionaries, lecturer at the Sorbonne and writer of many magazines, M. Pincherle's opinions and findings on his subject have the weight of authority based on fruitful experience. (Librairie Felix Alcan, Paris.)

Ma Vie et mon art, souvenirs de Felia Litvinne.

Felia Litvinne has added her memoirs to the shower of singers' recollections of which the past decade has received the benefit. Mme. Litvinne tells her story with frank simplicity. After "presenting" herself and describing her youth and family, she recounts her European and American peregrinations as infant prodigy, pupil, debutant and, finally, as the artist consecrated entirely to her art. An interesting and varied world passes before the reader's imagination—artists, courts, emperors, queens, princesses. . . . Then the war. Litvinne, citizen of her adopted France, and of Russia, where she was born, sings for the soldiers—her heart and art are equally magnanimous. She leaves professional life and devotes her time to teaching and forming budding talent. (Librairie Plon, Paris.)

Reviewed by R. M. Knerr

Songs

A Century of Progress in American Song, by Marx and Anne Oberndorfer.

A really admirable collection, including 159 pages of folk, regional and (in some cases) national songs which, according to the publisher, "have most influenced American life," is here offered in an inexpensive paper-covered format. It is claimed that many of these works appear here for the first time in a popular edition. Certainly one comes across fairly rare items, such as Indian, Creole, Negro and cowboy numbers, chanteys, pioneer and mountaineer ditties, not to mention early American songs by Hopkinson and others, in addition to all the old favorites of the nineteenth century, patriotic airs, college songs and hymns, and a few of the best European folk numbers. It is in many ways the most inclusive collection yet issued in this form, nearly everything being also of marked musical interest and inimitable folk quality.

The compilers are to be congratulated, as is also the board of associate editors, headed by Dr. Frederick Stock, and including Arthur Olaf Andersen, the late Dr. J. Lewis Browne, Noble Cain, Eric DeLamarter, Karleton Hackett, Edgar Nelson, the Rev. Eugene F. O'Malley, Dr. Daniel Protheroe, Leo Sowerby and George L. Tenney. There is an instructive preface discussing the various periods and departments of music included. The numbers, with a few exceptions, are in the usual four-part harmonization for piano. (Hall & McCreary Co., Chicago.)

My Heart Is a Silent Violin; poem by Eric von der Goltz, Jr., music by Oscar J. Fox.

A melodious and extremely brief number in popular style, with a piano accompaniment of thrumming effect. Virtually a refrain without introductory stanzas, it is one of the most lilting products of Mr. Fox' muse, with effective sustained high tones near the end that recommend it to the attention of lyric tenors. It is published in three versions, high voice in D, medium in B flat, and low in G, with also an orchestrated arrangement for medium voice. In the last-named, the range is from C to F. (Carl Fischer, Inc., New York.)

Limehouse Reach; words by C. Fox Smith; music by H. Proctor-Gregg.

This is a brisk ditty of the sailor man who has been "done badly by" in a love affair, but who manages to retain his composure with the comforting thought that "there are girls as smart in every port from here to Callao." It is a rattling, hearty number for male singers. The music is written with harmonic originality, and its use of modulation gives variety to a more or less conventional tune of the "down to Rio" type. There are two versions, that in G ranging from B flat to C, and that in B flat, from D flat to E flat. (Boosey & Co., Inc., New York.)

Vespers; words by Maria Rocco; music by Howard Fisher.

One can understand that this number would have an appeal for a singer such as John McCormack, in whose repertoire it finds a place. It is an admirably simple and atmospheric song of devotion, that requires considerable command of sustained tone and also restrained emotional power. By simple harmonic means, the composer contrives to give us a picture of the quiet church, the flooding sunset, and the spirit of hope aroused in the kneeling subject of the verses, while the personal note is struck in the final words, "the prayer I breathe for you." It is published in two versions, E flat (range, B flat to E flat) and G (range, D to G). (Boosey & Co., Inc., New York.)

The Cherry Tree Doth Bloom; words by Margaret Owen; music by Alma Goatley.

Here is a broad, sustained proclamation of Nature's beauty, brief and simple in its melodic outline and lying rather high in range. It is an *allegro*, to be sung gaily. In a sense the song, which covers only four pages, is all climax, but there are two sustained tones which give a final sweeping dramatic effect. The piano part is composed of whirring staccato notes that add considerably to the effect. Published in two versions, G (range, C to E) and C (range, F to A). (Boosey & Co., Inc., New York.)

For Women's Voices

To Be Sung on the Water (Auf dem Wasser zu singen) by Franz Schubert; arranged by G. Ackley Brower; English version by A. B.

Hedge-Rose (Heiden-Röslein), by Franz Schubert; arranged by G. Ackley Brower; English version by Alice Mattullath.

Serenade (Ständchen), by Franz Schubert; arranged by George J. Trinkaus; English version by Alice Mattullath.

Three Schubert classics are here provided with tasteful three-part arrangements for first and second sopranos and alto. The version of the first-named work is particularly exacting, but would be enchanting in effect, if skillfully sung. Hedge-Rose is effective in its arrangement, and not overly virtuosic in demand. Some doubt as to the appropriateness of setting the Serenade for women's voices might be raised, but musically, the arrangement is an attractive one. (Carl Fischer, Inc., New York.)

For Mixed Voices

Jubilate; *a cappella* motet for five voices, by Franz Burkhart.

A highly attractive setting of a poem by Wilhelm Raabe (here given in an anonymous English translation), this number has been sung by the Vienna Choir Boys on their present American tour, and it is dedicated to their conductor, Dr. Georg Gruber. It is a song of the spring, a welcome to May, in which the bass soloist at first announces the various delights of the vernal season, punctuated by "jubilates" by first and second sopranos, contralto and tenor. Later the entire group concludes the number with delightfully fervent interweaving repetitions of the same exclamation. There is a freshness, a folk quality, about the composition that gives it a high value. (Universal Edition, Vienna; American representatives, Associated Music Publishers, New York.)

Come, Heavenly Father, from Above; four-part anthem by L. R. Dressler.

A setting of a hymn by Mary Cleveland Geer, this simple and broadly written work is eminently practical for use by most church choirs or quartets. There is an incidental soprano solo about a page in length, with range from E to F. (G. Schirmer, Inc., New York.)

God Is in His Holy Temple; anthem for divided four-part chorus, unaccompanied, by Carl F. Mueller.

An attractive work for showing off the tonal qualities of the various sections, for while it is simply written, there is considerable work for the men's and the women's voices, each singing in duo. The tempo is fairly slow, the whole being marked *andante;* the anthem begins and ends in key of C, with a modulation to key of A and a change from common to 2/2 time. (G. Schirmer, Inc., New York.)

For Piano

Music of the Flowers.

A collection of eighteen tuneful and simple pieces inspired by various members of the genus *flora.* Included are works of Cadman, Rolfe, Preston, Engelmann, Johnson, Keats, Story, De Leone, Ewing, Van Rees, Grey, Ritter, Benson, Williams and Renk. These descriptive numbers range from romances to gavottes, with waltzes predominating, and the floral-minded salon musician may take his choice of a well-edited nosegay varying from the humble thistledown to the patrician orchid. (Theodore Presser Co., Philadelphia.)

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has added the coaching of violinists and singers to the training offered at his New York studio, recently opened for piano instruction and a special class in accompanying

RONALD MURAT,
violinist-composer, member of the Juilliard School faculty, taught in Haddam, Conn., this past summer and is now actively engaged in New York.

ANNA FITZU
appeared as soloist in 120 concerts in six weeks with Kryl's Symphonic Band.

RUDOLPH THOMAS
on January 4 conducted the 100th performance of Die Fledermaus in its current Broadway run. The production is called Champagne Sec

SAIDA KNOX,
contralto, has sung several recent recitals in New York and New Jersey. She is a first prize Atwater Kent winner.

EMANUEL LIST
(right), new basso of the Metropolitan Opera, meets Feodor Chaliapin (centre) in a music store in Vienna, where both artists had gone to hear their phonograph records. Mr. List was in Vienna to appear as soloist in the Mahler eighth symphony under the baton of Bruno Walter. He is now in New York. (Photo © Willinger.)

EMY-LOU BIEDENHARN
with Coenraad V. Bos in front of the Bechsteinsaal, Berlin, where Miss Biedenharn gave a recital on December 5 with Mr. Bos at the piano. (Photo by Trude-Lotte Keferstein.)

ROMANO ROMANI,
teacher of Rosa Ponselle, whose artist pupils are appearing in opera and concert in America and Europe. (Photo © by David Berns.)

HUGH PORTER
will conduct the Washington Heights Oratorio Society in Bach's Christmas Oratorio on January 16, at New York University Chapel.

COLETTE D'ARVILLE
gives a recital in Town Hall, New York, on January 22, with Coenraad Bos at the piano. The soprano arrived in the metropolis recently following appearances at the Opéra-Comique in Paris.

ARTHUR WARWICK,
pianist, played in Mt. Vernon, N. Y., on January 5.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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